SCREEN RADIO MUSIC STAGE

VARIETY

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CAPITAL-LABOR'S SHOW BAIT

Blue Net Makes Public Retraction Of Fidler's Boner on Gertie Lawrence

Upon the instructions of Edgar Kobak, the web's general manager, the Blue Network last Tuesday night (27) broadcast a disavowal of Jimmie Fidler's report, aired Sunday (25), that Gertrude Lawrence would marry Hugh Marlowe. The Blue's statement did not mention Fidler, but declared that 'they (Miss Lawrence and her husband, Lieut. Richard Aldrich, legit producer who is now in the Navy) listened with interest' to the broadcast and the Aldrichs were 'contented' with the state of their marriage and had no intention of changing it.

Marlowe, who played the road tour of 'Lady in the Dark' with Miss Lawrence, is married to Edith Atwater, currently leading lady at Elitch's Gardens, Denver.

The Blue last spring had to air a retraction of a Fidler report about Ethel Barrymore collapsing while touring 'The Corn Is Green,' and prior to that there was the crack about Gene Tierney's smoking predilections which drew the ire of 20th Century-Fox.

New Battle Station

The Sammy Kaye-Old Gold program had, as its broadcast guest last Wednesday night (28), a marine recently returned from action. Just before the show went on the marine received a wire from the mayor of his home town, Amsterdam, N. Y. The wire read:

'We're all proud of you. All 34,000 of us in Amsterdam will be listening to you on the Lucky Strike program tonight.'

Theatre Guild Burns At Mamoulian For Grabbing 'Okla.' Bows

Lawrence Langner and Theresa Helburn of the Theatre Guild and Rouben Mamoulian have terminated an association covering a period of years. The 'feud' is one of the sidelights on the cleanup show 'Oklahoma,' St. James, N. Y.

It seemingly all started when Mamoulian is reported to have taken too much credit, via a newspaper story, for the show's success.

Mamoulian staged it; the Guild produced.

Just what the Guild executives objected to hasn't been determined. Richard Rodgers, who composed the score, also burned at the director. It's been revealed, that during 'Oklahoma' rehearsals Mamoulian was hard to get along with, Agnes de Mille, who drew plaudits for staging the dances, being among those who had differences with him.

Mamoulian is out of the Guild's planned motion picture unit but he

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Earlier Curtains Urged for N. Y.

Feelers have been sent Broadway managers as to the advisability of starting performances earlier than at present, it being believed by some showmen that advancing the first curtain would be advantageous, particularly on Sunday evenings. Sabbath performances have been on the downgrade for some time, only five attractions showing on that day, but Sundays are expected to pick up with the advent of autumn.

It is contended that if Sunday night performances started at 8 o'clock, or 8:15, instead of a half or three quarters of an hour later, more patronage might be attracted among persons desirous of reaching home well before midnight. Letters were sent managers by the League of New York Theatres, and dependent upon responses the organization will recommend earlier curtains.

For years it was suggested that performances start earlier, at least on some evenings, argument being that more suburbanites would be attracted, but the idea never really materialized.

THEATRE REALTY BOOM HYPOED BY REFUGEES

Buying interest on the part of moneyed refugees, concerning theatrical properties in New York, is proving a headache to real estate men.

Seems that wealthy prospective European and South American buyers, now resident in the city, are not used to the hush-hush method of dealing with realtors, and so spread the word around that they are interested in certain theatres, etc., which naturally brings competition from other buyers.

3 SPONSORS TESTING TELE IN 1-HR. SHOW

A regularly scheduled one-hour experimental commercial television series will tee off Friday (6) via G.E.'s WGRB, Schenectady, with B. F. Goodrich Co., Lever Bros. (Vimms) and the Hamilton Watch Co. participating. The broadcasts will be once a month during the 9-10 p.m. slot.

Goodrich will have 30 minutes devoted to a demonstration of products and a talk by John L. Collyer, company prexy. Vimms will feature 25 minutes of comedy and Hamilton will take over the time break produced through the use of a slide.

B.B.D. & O. is the agency. The programs are to be supervised by Fred Manchee, v.p. and head of the agency television board.

BOTH USING AIR, STAGE AND SCREEN

CIO Sinks Heavy Coin Into Ambitious Projects in Order to Counter Adverse Criticism—Views Pitch As a Battle for Survival

GM'S TALENT SPLURGE

In the first all-out pitch ever made utilizing the three outstanding show biz media, labor and capital will slug it out this fall and winter via a series of stage, screen and radio presentations aimed at reaching their respective millions of sympathizers.

Plans for the campaign have been quietly shaping up during the past few weeks and, on the basis of what has been accomplished thus far, it'll be no pollyanna slugfest. As far as labor is concerned, the CIO is projecting itself into the show biz picture on a big scale to let the people of America know it's a battle for survival; that it won't yield any of

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Repatriated Talents Are Being Counted On to Help Reeducate Freed Europe

A plan to help reeducate European countries now under the Nazi yoke, in postwar periods, by means of entertainment, was voiced by Prof. James Sheldon, executive secretary of the Non-Sectarian Anti-Nazi League, in New York. Idea, still in the nebulous stage, is to bolster the morale of newly freed peoples by introducing democratic ideals via plays, music, skits, musicomedies, radio acts, and other phases of the amusement world.

At present time, plan is being discussed with Robert E. Sherwood, head of the Overseas Branch of the Office of War Information, with the unifying theme, that of having exiled artists of the various countries go back to their homelands and put

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BILLY ROSE REVERTING ZIEGFELD, N. Y., TO LEGIT

Loew's Ziegfeld theatre on Sixth avenue and 54th street, New York, which W. R. Hearst built as a monument to the showmanship of Florenz Ziegfeld, Jr., reverts to a legit house Sept. 1, when Billy Rose takes possession. It's on a one-year lease only, a restriction made necessary by the fact that all the Hearst properties—newspapers, realty, etc.—are in the courts.

Meantime a syndicate of 10 promi-

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Anderson Reportedly Dramatizing The War Under 'Command' Auspices

Possibility of Maxwell Anderson becoming the Government's 'official' playwright to record via the stage the story of the Yanks in World War II is seen in a report that Anderson's forthcoming play, based on the North African campaign, will be staged on Broadway next fall under U. S. sponsorship.

Further reported that the new war play, on which Anderson has just started work at his home in New City, N. Y., will probably be shown exclusively to the men in the armed forces, similar to the current London production of his 'Eve of St. Mark.'

Rusty Lane, who staged the London presentation, is reported coming to this country in the near future to arrange for the casting and production of the new Anderson play. For background material, Anderson spent considerable time with Gen. Eisenhower and his men in Africa, returning to this country about three weeks ago.

Anderson's 'St. Mark' has been widely performed in this country as a camp-sponsored production.

African Barter

Yacht Club boys returned to N. Y. last week from their middle east USO-Camp Shows tour wearing neckties that Jack Benny took along with him. On the day they left Algiers for home, the Benny-Larry Adler-Wini Shaw-Anna Lee troupe arrived.

'Benny was dressed to kill,' says George Kelly. 'We simply told him that where he was going he wouldn't need neckties.'

Brit. Songsmiths In Anti-U.S. Move

By BOB MUSEL

London, July 20.

There's a revolt brewing on the short and grimy street which is Britain's Tin Pan Alley. British songwriters are banding together in the first stages of what appears to be a developing offensive aimed at getting British songs at least a 50-50 break with American songs in the British market. At the moment it's about 80-20 against.

Visitors from overseas often get the impression the Hit Parade is following them around. The most per-

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Caesar Uncertain About 'Color Line' Tune for Det.

Irving Caesar is up a tree about one of the top tunes in his revised musical, 'My Dear Public.' Song is called 'The Color Line' and features a colored gal singer.

Show begins a five-week tryout next week at the Cass, in Detroit, cradle of the recent race riots.

Radio Played Major Role in Helping N. Y.'s LaGuardia Quiet Harlem

New York's radio stations gained themselves much praise, particularly from a couple local newspapers, for the aid they gave the city administration in coping with the riots that raged in Harlem through Sunday night (1) and Monday (2). Not only did the stations make their facilities available for talks by Mayor Fiorello La Guardia, but they cooperated with the Mayor in explaining the event on their news programs so as not to spread alarm among the citizenry. The Mayor had asked them to help him stifle the spreading of rumor and thus prevent the out-

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20th's Block-of-3 Tees Off New Selling Season; Conventioneers to Chi, L. A.

That 20th-Fox is leading off its 1943-44 selling season with a block of three features and will promise exhibitors a maximum of 40 pictures highlighted the first two days of the eastern regional meeting, which winds up today (Wednesday). Second regional session opens tomorrow (Thursday) in Chicago, with the third such confab slated to start Aug. 11 in Los Angeles. Actual lineup of product for coming season will not be officially announced until the Coast meeting, but it was previously revealed that there will be a minimum of 36 and maximum of 40 features, with the company upping its budget about 30% to an all-time high of $41,000,000.

Fact that 20th-Fox has slashed the number of shorts from 52 to 40, number set for '43-44, is believed to insure the company's ability to turn out at least 40 features for next season. There will be 20 cartoon shorts and 'March of Time' once per month, besides about the same alignment of brief featurettes as in the current season. Huddle on shorts occupied bulk of first day's session.

Selling already has begun on the initial block, 'Bomber's Moon,' 'Heaven Can Wait' and 'Holy Matrimony.' Such procedure is in line with 20th-Fox policy of always starting sales on next season's lineup by Aug. 1. Company has not set policy as to number of features per group

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Several Actor-Soldiers Set for Moss Hart's Show

Lt. Bill Holden, Lt. Eric Rhodes, Lt. Tim Holt, Sgt. Edmund O'Brien and Pfc. Arthur Kennedy are the latest additions to the cast of the Army Air Force show, which Moss Hart is writing for an early November opening on Broadway.

Hart, who will also produce and direct, has completed the first act of the drama with music.

Lt. Irving P. Lazar leaves this week for another talent-scouting jaunt to the Coast, while Lt. Ben Landis, also in on the show's administration in behalf of the Army Air Force, is presently on a similar mission through the southern air bases.

John Brights' Play East, 'Citizen Paine' Pic West

While the Shuberts are readying to put his new play, 'Over Here,' into production soon, with Elia Kazan as co-producer and director, John Bright left for the Coast last weekend to work on the filmization of Howard Fast's 'Citizen Paine.' Latter is being made by Frank Tuttle as an independent production for United Artists distribution.

In addition to 'Over Here,' Kazan will stage Cheryl Crawford's production of 'One Man's Venus,' and will also do a play for Max Gordon. Latter is being bankrolled by 20th-Fox.

Pascal Ties to Bronston

Hollywood, Aug. 3.

Ernest Pascal inked a two-way contract with Samuel Bronston Productions as producer-writer, calling for two pictures annually the next three years.

Currently, Pascal is in New York to buy screen rights to several novels. His most recent job for the Bronston company was the script on 'Jack London.'

Soph's Cinema Yen

Hollywood, Aug. 3.

Sophie Tucker is mulling a return to pictures in 'Three Cheers for the Boys,' to be produced by Charles K. Feldman with George Raft in the top role.

Actress has not appeared on the screen since she played in 'Broadway Melody' at Metro several years ago.

RENEE'S LEGIT DEBUT

Renee Carroll, the hatcheck girl at Sardi's, has been signed to play herself in Alex Cohen's forthcoming production of 'Bright Lights,' by Norman Anthony, described as a 'calvacade of the American theatre over the past two decades.'

'Lights' is skedded for a Broadway opening early in September and will feature James Barton, Smith & Dale and Frances Williams.

Hurry! Hurry!

Hollywood, Aug. 3.

Universal is rushing 'The Strange Death of Adolph Hitler' through the editing rooms to beat the gun on any sudden turn of affairs on the European front. Studio execs are hustling to get the film on the market before anything happens to Adolf—not that they wish him any bad luck, too soon.

Brown Follows Johnson As Spitz-Goetz Producer

Hollywood, Aug. 3.

Clarence Brown signed as producer-director with the William Goetz-Leo Spitz International Pictures, moving into his new job when he winds up his current chore, 'White Cliffs of Dover,' at Metro. Nunnally Johnson checked out of 20th-Fox last week to join the new organization as an executive producer.

Goetz and Spitz switched from temporary offices in Beverly Hills to establish quarters on the Samuel Goldwyn lot and signed Jack Mulcahy as publicity chief.

Broadway and Hollywood Scout Catholic U. Show

Washington, Aug. 3.

Script scouts for Warners, Metro, Universal, Paramount and Theatre Guild were in Washington last week to catch 'Stranger at the Gate,' new dramatic production of Catholic University. Play, written by Patricia Treadwell, now a WAC captain, deals with the daughter of a U. S. senator. Gal can't find love in wartime Washington, but finally gets herself an artist down Mexico way. Most of the setting is laid here.

Catholic U. student dramatic group is highly thought of in professional circles, and its productions are usually scouted by Broadway. Should the current story be bought for the big time, it would not be the first. 'Art and Prudence,' recent production, is now being whipped into shape for professional time by Michael Myerberg, under the new title, 'Star Dust.' Father Gilbert Hartke handles the student theatre at Catholic University.

'DOUGHBOY' JOE FIELDS

Tops Playwrights Over Past Couple of Seasons on Royalties, Pic Rights

They're now calling Joe Fields 'The Doughboy,' and with good reason.

He's probably topped any other playwright on royalties and picture rights over the past couple of seasons. With three companies currently playing 'The Doughgirls,' which he scripted solo, the film rights have fetched $250,000 from Warners, while the picture bids for 'Junior Miss,' which he scripted with Jerome Chodorov from Sally Benson's New Yorker mag pieces, have gone to Mary Pickford for $410,000.

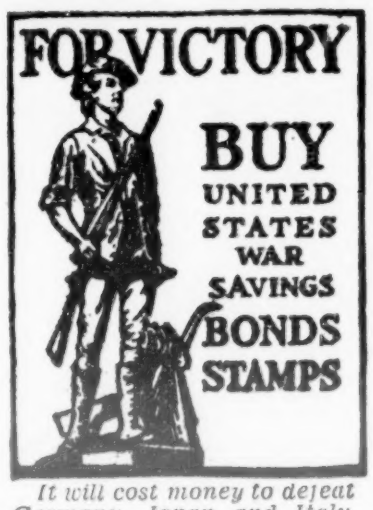
'My Sister Eileen,' which Fields and Chodorov adapted from Ruth McKenney's New Yorker series, also helped to pile up the riches. Latter was one of the top grossers on Broadway for a couple seasons and made $1,000,000 net profits for Columbia via its filmization.

WB's Record Roster

Hollywood, Aug. 3.

Contractee list at Warners' studio is the longest in history.

Amongst earnees listed are 19 stars, 43 featured players, 31 off-lot stars on one picture deals, 15 directors, 36 writers, 12 producers and four composers.



It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

Gals Move Into Exec Film Jobs

Hollywood, Aug. 3.

Femmes are taking advantage of the shortage of manpower, not only in acting but in the various guilds that make up the motion picture industry. In many of the unions the female of the species is more numerous than the male, and is making her authority felt in elections to office, once an exclusive masculine privilege.

President of the Screen Writers Guild is Mary C. McCall, Jr., in addition to lending her feminine intuition in an advisory capacity to the War Manpower Commission. Screen Writers are also represented on their Executive Board by Margaret Roberts, Jane Murfin and Gladys Lehman. Screen Office Employees Guild is approximately 75% on the distaff side and recently drafted Margaret Bennett as president for a second term although she asked for retirement. Most of the Guild officials are femmes, including 25 of the 37 members of the executive board.

About 25% of the members of the Screen Publicists Guild belong to the gentler gender, many of them wives of press agents now working for Uncle Sam, and there is a strong influx of gals into the Society of Motion Picture Film Editors. There is talk of enlisting female help as lamp operators, laborers and other studio jobs as the manpower diminishes.

G. F. Holds Kate Smith For Another 3 Years

Kate Smith's contract has been extended for three years under the terms of a new pact signed with General Foods.

Miss Smith's contracts with G. F. have been for three years each since the start, with options falling due at the end of each season, when the old pact still has two years to run.

Young Back to Legit

Hollywood, Aug. 3.

Back to the stage goes Roland Young as soon as he finishes his current chore in 'Standing Room Only' at Paramount.

Actor has a legit commitment in 'Another Love Story,' slated for a tryout in New Haven, Conn., late in September.

'ROME REVOLTS'

Hollywood, Aug. 5.

First film reaction to the downfall of Benito Mussolini is 'Rome Revolts,' to be produced by Jack Schwarz for PRC.

Shooting starts as soon as scripters can whip the story together.

THE BERLE-ING POINT

By Milton Berle

Hear about the WAC who was put in the guardhouse. She thought K.P. meant Keep Petting.

Definition of marriage: When bushels of kisses are reduced to little pecks.

What started out to be Hitler's Era is turning out to be Hitler's Error. *With colleges being taken over by the army it looks like the only remaining form of higher education will be the quiz programs on the radio.*

Hollywood Runaround

By Radie Harris

Hollywood, Aug. 3.

Dolly Sisters are being researched by 20th Century-Fox in the hope of bioging them for a Betty Grable-Alice Faye co-starrer....Ezra Stone, who will be among the missing in the overseas company of 'This Is the Army,' is an enlistment at the Officers' Candidate School....Tom Powers, at the Hollywood Athletic Club, is Warner-testing...with Bonnie Edwards exiled here, her N. Y. apartment at the Novarro won't be minus glamor. Wendy Barrie moved in yesterday...Georgie Jessel, asked to comment on the Chaplin-O'Neill nuptials, retorted, '50-year-olds who marry Lois Andrews shouldn't throw stones.'

Bolger's Comeback

Ray Bolger, who was spanked out loud by Richard Rodgers and others for closing 'By Jupiter' in the midst of a successful run, reddened the faces of his critics when they learned that Mr. B is now in Australia.

In Hollywood, on an alleged holiday to consider several important picture deals, Bolger, sans fanfare, flew overseas to entertain the boys for as long as his dancing feet hold out. It was for this voluntary chore that Bolger left 'Jupiter.'

Movie-ing Along

Warner Bros. screenization of the 'Life of George Gershwin,' will scrap most of Clifford Odets' personalized portrait of Gershwin and will emphasize the Howard Koch story line, glorifying his music...Zorina, who has given the final veto to 'One Man's Venus,' may decide her 'kismet' is 'Kismet' at Metro...Lee Strassberg's wife, Paula, is Tallulah Bankhead's secretary-companion at the Beverly-Wilshire...Harry Carey has a new play for the fall...if Sam Goldwyn will loan her, Jack Warner would like Constance Dowling for the role played by Thelma Schnee in 'The Corn Is Green'...memo to Dorothy and Herb Fields: Margo is a Waldorf-Astoria arrival...Eve Abbot, who forgot about her career when she became Mrs. Keenan Wynn, may remember it for David Selznick... Dorothy Tree is playing hostess to Eleanor Lynn, while her groom, Morris Helprin, is in North Africa...Bianca and Jimmie Stroock's 17-year-old, Jerry, may skip her freshman year at Syracuse to be a Metro starlet... Jules Levey wants a 'name' femme lead for the 'Hairy Ape,' so that he can give the title role to an unknown...Nat Karson is dickering with Lou Alter to score the Guy Bolton-Eddie Davis musical, 'Ankles Aweigh' ...not everyone in Hollywood is marrying babies—the Bert Lahrs are having one, come September...Patsy Ruth Miller's 'The Windy Hill' will be the next Brentwood Players attraction...it can happen here: Ralph Forbes is the house guest of his ex-mother-in-law, Tillie Chatterton... most of Frank Sinatra's 'acting' part in 'Higher and Higher' has been scissored.

'Invasion' Bond Purchasing Spreads Nat'lly After Start in Det. Theatres

Detroit, Aug. 3.

'Invasion Bond' idea, which Detroit theatres had up their sleeves ready to spring with the first landing of troops on the approaches of Europe, spread out from here on a national basis and is credited with a strong boost to War Bond sales.

Idea, originated in the offices of United Detroit Theatres, got enthusiasm of the Treasury behind it and was adopted swiftly by theatre groups all over the U. S. Houses here were ready for the invasion, and within a few hours after the American forces landed on Sicily, the houses were urging the public via trailers and lobby posters to support the long-heralded day with 'Invasion Bond Buying.' Chicago trailer firm which prepared the 'Invasion Bond' material turned out scores of additional ones after the calls from theatres outside Michigan were referred to them.

The program not only caught the fancy of theatres but the Veterans of Foreign Wars will launch a national bond sale patterned on the 'Invasion' material used by the houses. Full reports are not in on the early weeks but many houses have reported doubled sales on use of the optimistic note in selling.

Still Waiting for Vaude To Come Back at Palace

An employment agency got calls last week from upper N. Y. nabes for doormen who know something about show biz as potential trainees for managerial jobs. Head of agency, who had been a former booker, remembered gang of ex-vauders who congregate daily near the Palace, N. Y., former ace vaude spot. He figured the $25 and $30 jobs would be a bonanza for the idlers.

Agency man sent his sec to tip off the boys and bring them back, ready for work. Within a few minutes the gal came back and told the boss, 'No dice. They prefer to remain under the Palace marquee until vaudeville comes back.'

Justa Trouble Maker

Hollywood, Aug. 3.

Ousting of Mussolini in Italy caused an unexpected rewrite job at Paramount, where 'Ministry of Fear' is being revamped to keep up with the front page.

Picture, in work four weeks, dealt largely with Axis activities in Algeria. Much of the action and dialog, particularly references to Mussolini, are now dated.

Bert Block's New Deal

Bertram Block, 20th-Fox eastern story editor, has been given a new long-term pact, according to Joseph Moskowitz, eastern representative of the studio.

Block joined the company in June, 1941.

RADIO BIRD MAKES GOOD

'Raffles,' the bird who gave Fred Allen that now notorious 'bird' on his radio program last season, has made good.

Parrot, along with its owner, Mrs. Carveth Wells, will do a film short. It'll be for either Paramount or Sol Lesser.

Gus Edwards' Radio Birthday

Hollywood, Aug. 3.

Bedridden Gus Edwards, invalided for past few years, will have a birthday celebration Aug. 18, via broadcast from Long Beach Base Ferry Command.

On broadcast, to cheer Edwards, will be such former proteges as Eddie Cantor, Eddie Buzzell, George Jessel and Jack Weiner.

Hazel Scott Due Back At N.Y. Cafe After 3 Pix

Hazel Scott returns from the Coast this week and goes back into Cafe Society Uptown, N. Y. nitery, Aug. 9. The colored boogie-woogie pianist, who completed three pictures while on the Coast, remains at the east side nitery spot until Sept. 20, when she's due back in Hollywood for a role in the George Gershwin biog, 'Rhapsody in Blue.'

Kraft Sisters, Hindu dance duo, Cafe Society fixtures for the past 11 months, bow out of the spot next week, when they go into the Samovar, Montreal nitery.

Golden Gate Quartet also wound up a run last weekend and leaves for the Coast under a Par picture commitment. They'll be replaced by Kenneth Spencer, the colored baritone, who moves up from Cafe Society Downtown.

GOES OVERBOARD IN CAR

Evansville, Ind., Aug. 3.

Edward Jacob Moskowitz, 56, theatre manager, drowned in Cannelton, Ind., July 30, when his car plunged off a ferryboat into the Ohio river.

Witnesses said the brakes apparently failed as Moskowitz drove down an incline to the ferry.

MULL REVIVING OLDIES

Latest Wash. Confab May Result In Deciding Mellett's Successor

Washington, Aug. 3.

Out of a conference under way here late today (Tuesday) between OWI execs and representatives of the five Newsreels may come an inkling as to the identity of the official who will act as a liaison between the OWI and the industry. Prolonged discussion was anticipated concerning the search for a suitable contact man, under way now for several weeks, although an official announcement was not expected until next week.

Attending today's all-important session were Palmer Hoyt, chief of the domestic branch, OWI; James Rogers, assistant chief; deputy director, James Allen; George Lyon, chief of the OWI News Bureau; E. M. Glucksman, of All-American Uewsreel; A. J. Richard, Paramount; Bob Denton, Par; Walton Ament, Pathe; George Dorsey, Pathe; Tom Mead, Universal; M. Clofine, News of the Day; J. B. Brown, News of the Day; Edmund Reek, Movietone; and Claude R. Collins, WAC Newsreel Coordinator.

Details of their workings henceforth with OWI are getting attention at today's huddle. Lyon's news bureau has taken over from the defunct Lowell Mellett organization the task of setting up the reel stories, clearing them, etc. Lyon said that primarily it was the aim to have a 'heart to heart' talk about the entire situation before making a final decision. Lyon further made it plain that he feels there has been too much duplication in newsreel coverage of government stories, and he hopes to see more individuality. He would also like to see the five newsreels come out with a different story.

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Bing's Toppers

Not generally known that a prominent Fifth ave. (N. Y.) hat manufacturer has been keeping Bing Crosby well supplied with head coverings for years.

It's a case of Crosby being so chapeau-genic, regardless of whether he's in slacks or other raiment, that the hat sits well on his head, hence the bonnet makers figures it's the best type of plug possible.

Gasoline Ease Viewed Pix Aid

Greater distribution of film theatre patronage, spreading it over wider areas and bringing relief to stricken outlying communities, resort towns and rural areas, is seen in indications that within two weeks or so the pleasure-driving ban will be lifted in 12 eastern states. Additionally, added gas allowances for other purposes, as proposed by the Office of Price Administration, will lighten the burden on film salesmen who have been unable to cover their accounts adequately and, perforce, have had to sell as much as possible over the phone or by mail-order means. Likewise, film delivery services were forced to curtail by cutting to five days a week.

The new gas rationing program, said to have already been drafted for OPA approval, will wipe out the pleasure-motoring restrictions and increase the value of A, B and C coupons for occupational driving, it is understood.

Aside from creation of reserves through the severe rationing that has been in effect in the east, plus the recent completion of a piping line from Texas, the OPA is said to be anxious to standardize rationing throughout the country, ending the so-called discrimination that has existed on the Atlantic Coast from Maine to the Carolinas and caused any number of complaints. Not only has the rest of the country been permitted more gas but pleasure-driving has been continued.

NEW FILM IDEA, A LA BROADWAY

Taking the view that Hollywood has come of age, and that by applying the same resourcefulness, vision and courage as Broadway the film industry will ultimately save itself millions of dollars, several Coast studio toppers were reported last week as planning to take a cue from Broadway on the resurrection of old plays and novels and refurbishing them for present-day audiences.

Behind it also is seen the two-fold purpose of not only attempting to cope with a situation where the purchase prices for film rights to Broadway's revamped material has gotten completely out of bounds, but may help solve the script shortage problem.

It's figured that, with the stature attained by Hollywood today, the Broadway prestige angle isn't nearly as important a factor as it was several years ago and that an 'Oklahoma' fashioned strictly as film material by film writers, composers, etc., can achieve top grosses on its own merit without being 'pre-sold' as a Broadway stage click.

Why, it's argued, should Hollywood fork out prices that have skyrocketed close to the half-million-dollar mark for a property it could have acquired in its original form at a comparatively paltry sum when it's merely a question of vision, courage and utilizing the proper talent, of which there's an abundance on the Coast, in giving the old plays the correct modern-day musical switch. If Broadway found the successful formula, why, they say, shouldn't Hollywood?

For Example

Impetus to the possible new studio trend has been given not only by the success of such conversions

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'Films Ceased to Entertain, Now Propaganda'—Pennsy Censor Head

Philadelphia, Aug. 3.

Mrs. Edna R. Carroll, chairman of the Pennsylvania Board of Motion Picture Censors, last week declared that pictures have ceased to be a medium of entertainment to become 'a medium of propaganda.'

In an article written for the Philadelphia Inquirer, Mrs. Carroll, who is also vice-chairman of the Philadelphia Republican City Committee, blasted alleged Government interference in the editing of pictures claiming that 'excursions into the field of propaganda via the movies are part of a pattern of regimentation which is diametrically opposed to representative, free government whether it emanates from an industry—or from government.'

Mrs. Carroll pointed out that she spoke as an experienced film viewer, having gandered more than half of the 7,547 films which the board has passed on in the past four years.

'Motion pictures are the greatest source of entertainment in the world,' she declared. 'Its most important function is to amuse and divert, to help pass the time pleasantly.'

Complaining that films have now become merely propaganda mediums, Mrs. Carroll said:

'This development is fairly recent but the trend is definite and the danger potent. What was once solely a source of entertainment now is attempting to become an important molder of public opinion.'

Mrs. Carroll singled out 'Mr. Smith Goes to Washington' and 'Mission to Moscow' as examples of 'harmful' propaganda pictures.

'Mr. Smith,' declared Mrs. Carroll, was a 'dangerous thrust at repre-

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Wary of Willkie

Washington, Aug. 3.

Republicans on Capitol Hill—largely the isolationist group—are extremely suspicious of 20th-Fox's plan to make a film of Wendell Willkie's book, 'One World.'

They sense that the film industry proposes to fill the screen with Willkie propaganda at a time when his candidacy will be before the people in popular primaries.

See $3,200,000 Net For 20th, 6 Mos.

Despite heavy writeoff for Federal income and excess profits taxes, 20th-Fox is expected to show net profit in excess of $3,200,000 for the first 26 weeks of the present year or around $1.50 per common share. Corporation showed $1,751,739 in the first quarter ended last March 27 and has held close to that rate. The net for the first 26 weeks ended last June may be slightly increased if Australian funds, recently unfrozen, are included.

Report, which has been delayed by uncertainty of mails, is expected out around Aug. 15. It is expected to show current earnings of National Theatres since 20th-Fox recently acquired the remaining 58%, previously held by Chase National, during July. This acquisition will not be reflected in any increased earnings for the first two quarters this year because 20th-Fox did not buy in until July 9.

However, the full year of 1943 is expected to show a substantial increase of per-common share earnings since 20th-Fox would benefit from 100% ownership of National during the final six months of this year. This full acquisition is expected to show $1 additional per common share earnings for a full year. Additionally, the full ownership of National Theatres gives the corporation an improved tax base in figuring excess profits taxes.

WB Awaits Action In Argentine on 'Mission' After Burning of Book

Because of the recent action by Argentine in burning so-called 'unwanted' books, including 'Mission to Moscow,' Warner Bros. is watching closely to see what is done with the print of 'Mission' when it reaches Buenos Aires.

The Joseph Davies' opus should reach Argentine by next week. Single print was sent to B. A. until it's known what action will be taken.

H'wood Lauds Orson's Magic (He Thinks), But Rita Hayworth Was Aide

Hollywood, Aug. 3.

Orson Welles, who is more than a mere dabbler in the 'black arts,' is going to have some fun, himself, for the next four weeks. Tonight (Tuesday) he opened his Mercury Wonder Show for servicemen under a big top in mid-Hollywood.

Press got preview last night (Monday) of what Welles so aptly calls numbo-jumbo, hanky-panky and allegezam, and voted it a huge personal success for Welles, the amateur magician.

Before the evening was over there must have been enough chickens and rabbits pulled from hats, cabinets and soldiers' blouses to cook up a stew for a regiment. Nearly every trick known to magic gets a going-over from Welles, assisted by Joseph Cotten, Rita Hayworth and a dozen others. Bad lighting made it difficult to know what was going on. Every display of legerdemain is slanted towards comedy effect. He works through the audience in all manner of tricks and getups and uses the

(Continued on page 42)

Irving Berlin Probably Will Do a Metro Musical

Signing of Fred Astaire by Metro last week to a long-term contract, after many weeks of dickering, is seen as helping to cinch the deal under which Irving Berlin will check in on the M-G lot. Louis B. Mayer has been keeping the wires hot for some time trying to line up Berlin. It'll be a first for the songsmith at M-G.

Latter, meanwhile, faces a top-heavy schedule which will keep the Berlin music mill grinding for some time to come, with picture commitments probably forcing a postponement of his Music Box Revue for Broadway until 1944-1945.

Berlin still has his Astaire-Bing Crosby-Sonny Tufts musical coming up next March or April for Par. His WB musical with Ingrid Bergman, Humphrey Bogart and Ann Sheridan is more or less indefinite.

Costello P. A. With Pic to Raise Coin For Fever Foundation

Hollywood, Aug. 3.

Lou Costello, recovering from a long siege of rheumatic fever, an ailment particularly dangerous to children, is setting out in autumn to raise a fund designed to protect the kids from the deadly bacteria. Idea is being coordinated with the Rheumatic Fever Foundation.

With his partner, Bud Abbott, Costello has made arrangements with Universal for a reissue of 'Buck Privates,' the picture that made the Abbott-Costello overnight b.o. sensations. Pair will tour the country with the film, turning over their share of the receipts to the Foundation, with the studio adding its own contribution.

Bert Lahr's 'Kid' for M-G

Metro has changed its mind about Jack McGowan's 'Oh, You Kid' and instead of financing a stage production of the McGowan work has acquired it direct for pictures. Bert Lahr will do it for M-G instead of on Broadway.

'Kid' was originally slated for Broadway production by A. L. Berman and John C. Wilson, with the Metro coin backing. Switch in plans leaves the E. Y. Harburg-Harold Arlen score temporarily orphaned with probability it'll be utilized when another suitable book turns up.

LOEW'S MAY SHOW CLOSE TO $8 ON THE COMMON

With Loew's, Inc., looking to earnings in final month of its fiscal year at about the same rate as in the first 40 weeks, when the corporation had a net profit of $9,453,838, likelihood is that Loew's may show close to $8 per share on the common for the year ending next Aug. 31. Company hit $7.02 per common share for fiscal year ended in August, 1942. The net profit, after all charges and $12,887,698 writeoff for Federal taxes, represents $5.67 per common in the first 40 weeks.

Although not as large, earnings in the final (fourth) quarter are looked for as in previous quarters, nor comparatively as strong as in the final period of previous fiscal year, even year-end adjustments and other factors are expected to permit Loew's to top the record showing of 1941-42.

Labor, Management Hit It Off in 1st Studio Test

Hollywood, Aug. 3.

First operation of the labor-management plan in the film industry was reported satisfactory by a joint committee of 10 set up by Leon Schlesinger and the Screen Cartoonists Guild. Committee reported elimination of production bottlenecks, reduction in operating costs and improvement of relations between emolyer and employed.

Of the 15 suggestions approved by the committee, Schlesinger adopted 13 completely, one in part, and has the other under consideration.

Quiz Marlene in Suit

Marlene Dietrich must appear for examination before trial of the $4,151 damage action brought by Lily Dache, Inc., on or before Sept. 15, according to a decision by Judge John Bright in N. Y. federal court on Wednesday (28).

Film actress is charged with failing to pay for hats and accessories which she bought in 1941 but later returned.

The trial is expected to begin late in September.

WB Bankrolling 50% Of Richard Rodgers' 'Conn. Yank' Revival

Revival of the Richard Rodgers-Lorenz Hart musical comedy, 'A Connecticut Yankee,' one of the Broadway clicks of 1927, which Rodgers is producing with Warners bankrolling, will represent a production investment of $75,000 to $100,000. It may also mark Dick Powell's return to the stage, the film star being practically set for the lead.

WB, putting up 50% of the coin, will have a 25% interest in the show with an eye toward doing a film version. Jack Benny is reported as anxious to do the picture.

Stage revival will be in the nature of a reunion for Rodgers and Hart, who split after their 'By Jupiter' musical. In addition to polishing up the book, they'll do four new songs, plus retaining the top tunes from the original 'Yankee' production. Question as to who gets the production rights to the new tunes is still to be thrashed out between WB's own music firms and Max Dreyfus of Chappell.

Glazer's 4 Years at WB

Hollywood, Aug. 3.

Warners signed Benjamin Glazer to produce one picture annually for the next four years, with a choice of the studio's story properties.

New pact replaces the old one, signed a year ago, and permits the producer to make deals with other studios.

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Film Industry Anxious to Get Some Key Jobs on WMC's 'Critical' List

Washington, Aug. 3.

Film industry is said to be exerting all possible pressure to get some of its 'essential' production jobs on the new War Manpower Commission 'critical' list, due to be announced within the next three weeks. Industry people are not too optimistic, but they are making all possible efforts on behalf of cameramen, soundmen, cutters and some other technicians.

It is hoped by some of the picture people that Government agencies such as OWI and the armed forces, for which the industry is making a lot of stuff, will put in a good word with WMC. Critical list as of today does not contain a single picture position.

The lists are for the advice and guidance of local draft boards. Critical list will have about 200 names as against more than 2,100 on the essential list. One real fear of the picture industry is that, when the critical list comes out, the bars will go down on the essential list and that hundreds of new jobs will be added to it, to keep a lot of people happy.

If this should be done, draft boards—which are not bound by the lists but merely use them for guidance—are liable to feel that the essential classifications are no longer of any value. Then, such protection as the picture industry has now because of its 'essential' listings would become absolutely worthless in many parts of the country.

Deferred Theatre Men Needn't Get Defense Jobs; May Do Own Work

Theatre employees deferred on legitimate grounds do not need to transfer to work in war plants to retain their present classification, War Activities Committee reps have been informed by officials of the War Manpower Commission and the National Selective Service System. Reaffirmation of this vital fact was sought by Si Fabian and Harry Brandt, WAC theatre division reps, who returned from Washington last week, because several draft boards had instructed deferred theatre employees to get jobs in war industries or lose their status.

'Men we met with declared officially that there is no basis for this type of ruling,' Fabian stated. 'If a theatre man is deferred because of physical disability, dependency or over-age, it does not affect his status in the least if he keeps his present theatre job.'

He explained the theatre division does not intend to secure deferment for any employee if facts do not warrant it. In instances where a legitimately-deferred theatre employee is told to change his job by his board, it's advisable to notify the WAC at once so it can notify the Selective Service System (where officials have promised prompt action).

REP HAS STAGE IDEA FOR ITS 'MEXICANA'

Hollywood, Aug. 3.

Current Hollywood custom of bankrolling a show on Broadway before shooting it in the studio is being mulled at Republic in the case of 'Mexicana.'

South-of-the-border musical by Martin Martinez bought several weeks ago, is the subject of huddles between Herbert J. Yates and M. J. Siegel, on the theory of using it for double duty on stage and screen.

Arnold to Reprise Blind Sleuth for M-G

Hollywood, Aug. 3.

Edward Arnold stars again in his second blind detective starrer at Metro in 'The Last Express,' based on a novel by Baynard H. Kendrick.

First sightless crime-solving role by Arnold was in 'Eyes of the Night,' by the same author at the same studio.

WB'S 'DADDIES' REMAKE

'Daddies,' which was a David Belasco stage hit back in 1918, and which later became a silent film, will be remade by Warners.

Let's Pound Leather, Pals

Hollywood, Aug. 3.

Monogram signed Bob Steele to co-star with Hoot Gibson and Ken Maynard in a new series of eight gallopers for the 1943-44 program.

Currently Gibson and Maynard are washing up a series which started last fall.

Draft-Papas Move May Dent Show Biz

Washington, Aug. 3.

Announcement on Monday (2) of the father draft, heralded for October, is expected to hit the entertainment industry smack in the face unless the war news continues to be very encouraging. Although number of fathers to be drafted will probably not bulk very large—at least for this year—the War Manpower Commission has made it plain that dependency is not to be considered good enough grounds for deferment any longer, and pressure to shift fathers into agriculture, war production and other so called 'essential' industries is to be looked for.

Only about 300,000 of the 6,500,000 pre-Pearl Harbor fathers of draft age are expected to be called this year, and the number might not even go that high. But that will be enough to frighten many papas now working in the entertainment field to start casting about for some jobs they think will be more impressive in the eyes of their local draft boards.

The key to the whole thing is the news from the fighting fronts. If it continues to be hopeful, many fathers will elect to string along and take their chances at their present jobs. If not, wholesale shifts are looked for.

Although WMC Chairman Paul V. McNutt has made it plain that he thinks dependency merits no consideration for deferment, draft boards have been instructed to take as few fathers as possible, and before fathers are called all available volunteers, single men, men with collateral dependents only and childless married men are to be called.

Hollywood Passive

Hollywood, Aug. 3.

New draft directive, affecting Pre-Pearl Harbor fathers, will merely skim over Hollywood with no great loss of key men anticipated. On technical side, most top men are over 38 years old.

Hardest hit, unless exemptions are granted, will be cartoonists, film editors and other whitecollarites.

6 NEW PAR PIX IN AUG. START; NOW 12 IN WORK

Hollywood, Aug. 3.

Six new pictures going into work on the Paramount lot this month will make a total of 12 before the cameras, with half a dozen continuing throughout August.

Newies are 'Going My Way?' 'Incendiary Blonde,' 'Our Hearts Were Young and Gay,' 'Double Indemnity,' 'Henry Aldrich's Code of Honor' and 'The Navy Way.' Holdovers from July are 'The Story of Dr. Wassell,' 'Frenchman's Creek,' 'Standing Room Only,' 'Hail the Conquering Hero,' 'Timber Queen' and 'Ministry of Fear.'

MacMurray, Stanwyck Team in J. M. Cain Yarn

Hollywood, Aug. 3.

Paramount handed Fred MacMurray the co-starring spot with Barbara Stanwyck in 'Double Indemnity,' based on the novel by James M. Cain.

Joseph Sistrom is producer, Billy Wilder directs and Raymond Chandler is doing the screenplay.

Metro Anchors Donlevy

Hollywood, Aug. 3.

Brian Donlevy's contract with Metro was renewed for three more starring roles to follow his current chore in 'America.'

First job under the new agreement will be top spot in the aviation picture, '30 Seconds Over Tokyo.'

Coe to Blast at Anti-Pix Series by Marcia Winn

Rochester, N. Y., Aug. 3.

Charles Francis Coe, v.p. of the Motion Picture Producers & Distributors Assn., who spoke tonight here before Eastman Kodak executives and workers, is expected to lash out against the Chicago Tribune-Washington Times-Herald stories about Hollywood when he speaks in Chicago in the near future. The Marcia Winn bylined articles have aroused considerable comment in the film business, and a definite reply to the stories is figured to highlight Coe's Chi address.

Coe cited that American films help explode anti-Democratic propaganda, and that no propaganda-laden film can stand up against American pictures. Coe went so far as to predict that third dimension pictures (coming from great research institutions like Eastman) would become an actuality.

Map Anti-Campaign

The anti-Hollywood attacks in the Marcia Winn stories carried by the Chicago Tribune were discussed by the Public Relations Committee of major film companies at the session last Thursday (29), being the main topic of meeting.

Plans were laid for concerted action to counteract these articles, with the course of action gradually taking shape even at the initial huddle on the subject.

Safety Campaign Said To Cause Theatre's Move To Pull Ads From Daily

Fort Wayne, Ind., Aug. 3.

In explaining why advertising of the Quimby Theatrical Enterprises, Inc., does not appear in the Fort Wayne News-Sentinel, except small daily announcements of its attractions, that paper said that its publication of a disagreement between the 'manager of a theatre' and firemen last March 19 resulted in the withdrawal of advertising.

Editors of the News-Sentinel said that after the Cocoanut Grove fire in Boston last year, they urged all public officials responsible for public safety to see to it that all danger of similar disasters throughout the country be eliminated. Early in March of this year, Fire Chief Carter Bowser of Fort Wayne stopped the 'packing' of theatres by large number of patrons standing in aisles, contrary to safety laws.

On March 19, the News-Sentinel printed a story to that effect and quoted Bowser, who said 'the manager of a downtown theatre' had disobeyed an order by sending some 75 to 100 patrons into his theatre aisles to stand through a last show. The newspaper reported the disagreement between the manager and the firemen.

After this story was printed, Quimby withdrew its advertising. Meetings between the News-Sentinel publisher and J. McNeal Wheatley, representing the theatre management, held June 9, June 19, and July 6, have failed to result in any agreement.

Though the March 19 news story and recent (7-24) explanation did not mention the theatre involved, it was easily identified as the Palace, which is the only house here showing band revues and stage units. Quimby also operates the Emboyd, Jefferson and Paramount.

WALKER LOANOUT LEAD FOR GARLAND'S ST. LOO'

Hollywood, Aug. 3.

Judy Garland draws Robert Walker as her male lead in 'Meet Me in St. Louis,' rolling this week on the Metro lot. Others prominent in the cast are James Craig and Margaret O'Brien, the moppet who will do a velocipede act between 'St. Louis' and 'The Canterville Ghost' at the same studio.

Walker is on loanout from David O. Selznick, who has him tied up for a top role in 'Since You Went Away,' starting early in September.

A. S. Lyons Back West

Arthur S. Lyons, v.-p. of the recently organized Producing Artists Co., left for the Coast over the week-end after two weeks of confabs in N. Y.

Lyons was here after story material for features he will make in cooperation with David L. Loew, with United Artists as distributor.

Others Watching Educational Pix

One of the major studios is watching with something more than cursory interest the developments in the moves already initiated by Henry R. Luce, the Life-Time-Fortune publisher, and DeWitt Wallace, Reader's Digest topper, as reported in last week's 'Variety,' looking toward the setting up of picture production units in the post-war education scheme in schools, both here and abroad.

Studio execs in question have been mulling the idea for some time and have already earmarked $5,000,000 toward getting the project rolling. Because of the backlog, equipment requirements, etc., the company execs figure it's a full five-year job before the post-war program can be put across with any real telling effect. Other studios are also keeping a watchful eye on the Luce-Wallace deals currently under way.

15 Pix Crowd M-G Stages

Hollywood, Aug. 3.

Month of August will be hot and crowded on the Metro lot, with a total of 15 pictures using up all available production space. Six new entries will augment the nine now before the lenses.

Newcomers are 'Kismet,' 'Gaslight,' 'Canterville Ghost,' 'Meet Me In St. Louis,' 'Dragon Seed' and 'Mr. Co-Ed.' Already in work are 'White Cliffs of Dover,' 'See Here, Private Hargrove,' 'The Heavenly Body,' 'Meet the People,' 'Broadway Rhythm,' 'A Guy Named Joe,' 'Rationing,' 'America' and 'Andy Hardy's Blonde Trouble.'

10 TO 1 OK OF NEW PACTS FOR FOUR LOEW EXECS

New contracts running until Aug. 31, 1946, were voted Louis B. Mayer, J. Robert Rubin, David Bernstein and Lawrence A. Weingarten by a special meeting of Loew's, Inc. stockholders Thursday (29). Vote was overwhelming for new pacts, being about 10 to 1, biggest majority being registered by Bernstein—1,006,698 shares being for the new contract as compared with 75,568 opposed.

Excepting in the case of Mayer, the newly approved contracts run from Jan. 1 next year to Aug. 31, 1946. Mayer's old contract expired last Dec. 31, continuing his employment since the first of the year and leaving the matter of compensation for future adjustments. His contract, voted last week, covers from Jan. 1 this year to the August date in 1946, excepting that Mayer receives no weekly salary from the period from Jan. 1, 1943 to May 1, this year.

Mayer's salary under new pact is the same as the old one, $3,000 per week, plus 6.77% of combined annual net profits. New Rubin contract as v.p. gives him the same salary—$2,000 weekly plus 1.4% additional compensation from combined annual net profits. Weingarten's new pact also is an extension of the old one, calling for $3,250 weekly plus 35/100ths of 1% of annual net profits. He is listed as production supervisor. Bernstein's salary as v.p. and treasurer, as voted, is a continuation of his old one calling for $2,000 weekly plus 1½% of net profits.

Slight opposition that developed at the meeting was over how additional compensation was to be figured. Extremely small group advocated that the contracts should permit percentage sharing in net profits only after $4 per common share had been written off. This proposal was speedily voted down by a huge majority.

Under plan advocated by company and adopted these executives do not figure in net profits until $2,745,744, representing $2 per share on common, is deducted. It also provides for sharing only after deduction of dividends on preferred shares of companies in which Loew's has a stock interest, taxes and other depreciation.

Caught in Maelstrom

Hollywood, Aug. 3.

Margaret O'Brien and Jackie Jenkins, moppets, are slated as co-stars in 'Our Vines Have Tender Grapes,' a tale of floods, murder and other ructions in the midwest.

Picture, based on a novel by George Victor Martin, goes into work at Metro in October.

She'll Tag Along

Hollywood, Aug. 3.

Humphrey Bogart draws Michele Morgan as romantic lead in 'Passage to Marseille,' wartime mystery romance at Warners.

Michael Curtiz is producing and directing the film under general supervision of Hal Wallis.

Films Tabbed As Potent Educator

Hollywood, Aug. 3.

Once scorned by old fashioned educators, the motion picture has become 'the most potent method for education' in the opinion of Dr. John W. Studebaker, U. S. Commissioner of Education, speaking as a guest of the Academy of Motion Picture Arts and Sciences.

Solution of the problems of today and tomorrow, Dr. Studebaker declared, cannot be accomplished by the present method of education. He added: 'The motion picture is the best medium. I hope to see text books supplementing films, rather than films supplementing text books.'

Studio Contracts

Hollywood, Aug. 3.

Alfred Drake inked player pact at Columbia.

Robert Planck, cameraman, signed by Metro.

Barbara Coleman drew player ticket at RKO.

Kay Williams handed player contract at Metro.

Jean Heatherington, college thesp, signed by Paramount.

Margaret Kays inked player ticket at Metro.

Steven Richards drew player ticket at Warners.

Mary McCarty's minor contract with 20th-Fox approved by Superior Court.

Neil Hamilton signed by David O. Selznick.

Dickie Hall, moppet, inked by Metro.

Sara Haden's player contract renewed by Metro.

Peggy O'Neill's minor contract with Charles R. Rogers approved by superior court.

Dobbie Larson signed to act in five pictures for Alexander Stern at PRC.

Marjorie Main renewed by Metro.

Paramount picked up Hilary Brooke's player option.

Roy Webb renewed by RKO as composer and music arranger.

Harry Clay, former football star, drew a player contract at RKO.

Marjorie Henshaw, recent college grad, signed by Warners.

Cecil Kellaway's option lifted by Paramount.

Heather Angel's option picked up by 20th-Fox.

Ray Eberle's actor option lifted by Universal.

Perry Como, night club singer, signed by 20th-Fox.

Robert Stark inked player pact with David O. Selznick.

L.A. to N.Y.

Richard Arlen.
Barney Balaban.
Anne Baxter.
Diana Bourbon.
Sgt. Carl Fisher.
Robert Gillham.
Martin Gosch.
Dean Jagger.
Charles R. Jones.
Louis Krouse.
Paul Lazarus, Jr.
Charles Leonard.
Frank McDonald.
William Murray.
James Nasser.
James Walsh.
Effie Young.

N.Y. to L.A.

Jimmy Durante.
Charlie Einfeld.
Lady Hardwicke.
Eddie Jackson.
Arthur Lyons.
Garry Moore.
Charles Moss.
Frank Sinatra.
H. Allen Smith.
Mrs. Arthur Treacher.
Jack L. Warner.
Snag Werris.

FEWER PIX, BUT ENOUGH

NEIC's Pledge Week Opens Sept. 20; Group Gets 8-Point AFRA Project

Coordinating committee of the National Entertainment Industry Council has designated the week of Sept. 20 as Pledge Week, which will tee off with a huge N. Y. rally at which performers from the talent unions identified with NEIC will publicly pledge their services in the war morale effort. Feature of the rally will also be the dedication of the show biz service flag, latter event being postponed and skedded for last Monday (2).

Second day of Pledge Week will be marked by a meeting of NEIC delegates on Sept. 21. It was NEIC's initial two-day powwow recently at the Waldorf, N. Y., that set in motion the show biz mobilization program aimed at enlisting screen, stage, radio and music in a minimum six weeks' service pledge. Latter pledge was whipped into final shape last Friday (30) by the talent pool committee and in general follows that of the Screen Actors' Guild and Hollywood Victory Committee.

Radio's contribution to the project took definite pattern last week when a committee representing the American Federation of Radio Artists presented to the coordinating committee an eight-point program to clear through the OWI and which will be offered to agencies and networks. Enlisted in AFRA's project are singers, actors, announcers, writers and directors.

Appointment of additional committees to expedite NEIC's program marked last week's session. Named to a projects committee, which will line up the exact manner in which the production and civilian front will be served along with supplementary talent for army camps and navy bases, were Philip Loeb, chairman; Anita Grannis, vicechairman; Kermit Bloomgarden, William Fricke, George Heller, Abe Lastfogel, Solly Pernick, James F. Reilly, Dorothy Rodgers, James E. Sauter, Matt Shelvey and Blanche Witherspoon. A membership committee to check on organizations not yet affiliated with NEIC comprises Walt Dennis, John Flinn, Solly Pernick and George J. Schaefer. Latter is NEIC's chairman.

A committee to complete the administrative staff setup includes Leonard Callahan, chairman; William Feinberg, Florence Marston, James E. Sauter, Morris Seamon, Matt Shelvey and Blanche Witherspoon.

Completing plans for Pledge Week are Schaefer, Bloomgarden and Sauter. Miss Grannis, NEIC's secretary, was elected to the coordinating committee. Latter group also received a membership acknowledgement from the Arena Clubs of America, bringing total to 45.

Rogers Dismounts To Whip Up Pan-Am Salute

Hollywood, Aug. 3.

Roy Rogers, top rider at Republic since Gene Autry became a soldier, steps out of his customary role to do a special number in 'Brazil,' a musical aimed at the south-of-the-border trade.

Saddle star will put on a sketch titled 'A Salute to Pan-America,' as a result of an appeal from Morris Goodman, Republic's foreign sales manager in Rio de Janeiro, where Gringo cowpokes are popular. Albert S. Rogell is directing the film.

'Janie' Nearing Cameras

Hollywood, Aug. 3.

Next production on Alex Gottlieb's schedule at Warners will be 'Janie,' now running on the Broadway stage.

Filming starts as soon as Gottlieb winds up his current job, 'Deep Valley.'

WB'S STANWYCKER

Hollywood, Aug. 3.

Warners is starring Barbara Stanwyck in 'My Reputation,' film adapted from Clare Jaynes' novel 'Instruct My Sorrow.'

'Reputation' goes before cameras in early fall with Henry Blanke in charge of production.

Now It's Different

Hollywood, Aug. 3.

Alan Ladd and Julie Bishop get top billing in 'The Right Man,' reissue of the old picture, 'Her First Romance,' by Monogram. In the original release Edith Fellowes and Wilbur Evans were leads.

Ladd was a supporting player along with Jacqueline Wells, now Julie Bishop of Warners.

Indies Protest Theatre Previews

Hollywood, Aug. 3.

Pacific Coast Conference of Independent Theatre Owners made an official protest to 20th-Fox over the announcement that trade press screening of 'Heaven Can Wait' will be held in theatres before paying audiences. In a letter to Tom Connors, 20th-Fox sales chief, the Coast exhibs declare it would be unfair trade practice, causing inroads on potential receipts of independent theatres and violating the intent and purpose of Section 3 of the Consent Decree.

Letter reads, in part: 'We can only naturally assume that you intend to also adopt the same policy on the tradeshowings of your other product. It would establish a precedent that could be easily followed by all other distributors and thus cause an unfair trade practice which will undoubtedly be opposed by all exhibitor organizations in the U. S. It is our sincere hope that it is not too late for you to decide NOT to introduce the policy of commercialized tradeshowings.'

OHIO INDIES PROBING FILM RENTAL 'GOUGE'

Charging that exhibitors are continually being gouged by higher film rentals, the Independent Theatre Owners of Ohio is asking its members to forward data showing the percentage of film rentals to gross receipts for the year ended June 30 last, as compared with the corresponding prior year. This information is being gathered for discussion at the meeting of the board of directors of Allied States Assn., scheduled for Baltimore Aug. 11-12.

Complaining of the increase in percentages, the ITO of Ohio takes the following position:

'We fully recognize the fact that in many spots there has been a large increase in boxoffice receipts, and naturally, in such instances, film rentals, too, will be higher. But the complaint, even from such exhibitors, is that the percentage has jumped far out of proportion to the increase is boxoffice intake.'

Exhibs are being asked to go over their books and apply total film rental paid for features, shorts, newsreels and trailers against receipts for the two years through June 30, 1942 and June 30, 1943.

Howard Sheehan Upped To Siegel's Aide at Rep

Hollywood, Aug. 3.

Due to expanded production program, Howard Sheehan, studio manager at Republic Pictures, was boosted to assistant to Moe J. Siegel, Republic Productions president last week. Sheehan supervises making all feature pics, under Siegel's direction, with exception of eight high budget deluxers. All westerns, excepting the Roy Rogers special, also under his supervision.

Al Wilson, studio labor relations counsel, named as Sheehan's successor, with John McCurdy, former exploiteer now aiding Wilson and studio labor contact.

HIGHER QUALITY VOIDS SHORTAGE

Pointing out that quality of film product has made the b.o. heftier, a condition that has been greatly encouraged by decree selling, sales managers of major companies can see no reason why there should be a shortage of pictures for the 1943-44 season, even though deliveries may reach the lowest point in a decade.

Because of the higher value of the product attained during the past season and expected to be maintained throughout the 1943-44 season, it is even doubted that there will be a diminution of double-billing, which now represents greater than 50% of the country's accounts. Distribution executives take the position that fewer changes of program will take care of the situation.

There is no evidence at present of a hungry market nor that theatres are not able to obtain sufficient product to amply supply their needs, in the opinion of Neil F. Agnew, v.p. in charge of distribution for Paramount, which this season (1942-43) and the coming season (1943-44) will release only close to half the number of pictures it formerly did. Their staying powers and the fact that this company, together with Warner Bros., 20th-Fox, Metro and others have thrown cold water on so-called 'B's, helps make this possible.

Added playing time on the pictures now being made takes care of any possibilities of shortage, Agnew opines, since the general value of product is so much higher than in former years, a position reached by the industry, whether by decree or the necessity of conservation, that also inspires William F. Rodgers, v.p. over sales in Metro, to the conclusion that there are so many boxoffice films on supply now that no exhibitor should have to worry.

Shifting Trends

In the light of the quality being maintained, Agnew sums it up by reminding that what has happened is that there has been a shift through fewer pictures and the creation of longer runs, in addition to the establishment during the past year of a lot of added first-run accounts and moveovers. The Par sales chieftain points to the increased number of day-and-date policies developed in order to move product, citing as an unusual instance the Palace and Wisconsin in Milwaukee, which are directly across the street from each other, but, in spite of that, find enough business on hand to warrant the policy. In Los Angeles, as many as three and four theatres are now day-dating pictures and all, according to grosses shown, are doing well, substantiating the theory that in most cases on first-run engagements the number of seats available are out of

(Continued on page 37)

RKO'S 7-YEAR PACTS FOR RATHVON, DEPINET

New contracts, for seven years each, were announced yesterday (Tuesday) by Floyd B. Odlum, chairman of RKO, for both N. Peter Rathvon, as president of Radio-Keith-Orpheum and chief executive officer of its subsids, and Ned E. Depinet, as president of RKO-Radio Pictures and in charge of worldwide distribution of its pictures. Odlum also pointed out that Charles W. Koerner was given a 7-year pact some time ago as v.p. in charge of production at the studio.

Aside from salary, new pacts allow each of three to buy 50,000 shares of common at $8 per share, recent market price for RKO common. Options to buy covers seven years with appropriate provisos for earlier termination. Option agreements are subject to certain conditions, including approval by stockholders at the new meeting, and provisions limiting the exercise of a portion of options to the sixth and seventh years respectively.

Juve Purse Thieves Bare Theatre Racket; Cleve. Authorities Tougher

St. Louis, Aug. 3.

Strategy mapped out by Rex Williams, city manager for Loew's theatres here, last week enabled cops to roundup a dozen juves who have been enjoying a field day in copping pokes from femme patrons in four of the local deluxe cinema houses during the past several months.

With beefs of losses being made with exasperating frequency Williams put several of his ushers in Loew's in civilian garb and instructed them to watch for boys or men who sat behind women and changed their seats more than three times during a single performance

On Thursday (29) an usher reported that a young 'un, wearing a white sailor's hat, had shifted his seat four times and then suddenly disappeared from the theatre. A good description was furnished. Squawks from several women were made a short while later. One complaint involved the theft of $75, a gold wrist watch, important papers, War Stamps, etc.

The next a.m. the lad with the sailor hat and a companion were spotted in the theatre. Plain clothes men were called and collared the pair. They confessed, took the cops to a nearby vacant building where an armful of rifled femme purses had been ditched. The juves involved others in the gang who also were jailed and confessed. One of the kids said he had purchased a jalopy for $40 his end of one theft.

The technique of the thefts was explained to the cops. The kids said when they saw a woman lay her purse on an adjoining seat they would take one immediately behind, tilt the empty seat with their shoe and grab the purse before it hit the floor and then leave the theatre. The Ambassador, Missouri and Fox, operated by Fanchon & Marco are the other houses where thefts occurred.

Cleveland Drive

Cleveland, Aug. 3.

Rising rate of sex criminal cases involving adolescents, and a new outbreak of juvenile vandalism often centering around theatres, have caused police to put sharper teeth in current laws affecting children.

Demands for an ordinance that would separate juveniles from adults in film houses, to prevent perverts from molesting them, are being made by Police Capt. Arthur V. Roth. He is asking city Council to pattern the new law after the city's current curfew edict. This would force youngsters under 16 to sit apart from grownups unless accompanied by their parents or some responsible person over 18.

'Such a segregation ordinance,' said the police exec, 'would help theatre operators who are being constantly harassed by rippers—children who slash seats—and oversexed morons who pester juveniles.'

Proposal immediately drew sharp objections from George Erdman, secretary of Motion Picture Exhibitors Assn. and chief counsel for city's law department. Both protested that they did not believe the ordinance would accomplish what the captain sought, and are studying the laws laws of other cities to set up a workable one.

Fifteen youngsters found on streets near theatres were picked up by squad cars when Safety Director Frank H. Celebrezze resurrected full power of children's curfew edict. Not enforced for several weeks, it permits the cops to yank any kid out of a theatre if he is found in one unaccompanied after 11 p.m.

New Juve Court Law

Indianapolis, Ind., Aug. 3.

Indiana Prosecuting Attorneys' Ass'n has been asked to prepare a new juvenile court law which may be more effective in dealing with juvenile delinquency in Indiana. The request came from James A. Emmert, Attorney General, who told the prosecutors at their annual mid-year meeting (28) that the current law is inadequate and asked that a draft of the new law be ready for submission at the next session of the Indiana General Assembly.

Freeze on Freon

Washington, Aug. 3.

Theatres needing freon, chemical used in cooling systems, in order to keep their cooling units operating, don't stand a ghost of a chance of getting any of the precious fluid this year.

Inquiries made Monday (2) by WPB amusement chief, Allen G. Smith, made it clear that there is insufficient freon for even the most vital civilian needs, which do not include comfort cooling systems.

Bell Doubles Up For OWI in H'wood

Hollywood, Aug. 3.

Ulric Bell took over a double chore as domestic representative of the Office of War Information in Hollywood in addition to his old job as foreign contact. After a conference with Palmer Hoyt, national director of the domestic branch of OWI, Bell agreed to assume the job formerly handled by Nelson Poynter and a staff of 15.

Bell's two-way job is temporary, awaiting the appointment of a new domestic representative to succeed Poynter, after which he will act as a liaison between the film industry and the domestic end of the OWI. He has saved a lot of time and money in his Foreign Bureau negotiations between Hollywood and Washington.

STUDIO PAY LEAPS TO $70.81 WEEKLY AVERAGE

Sacramento, Aug. 3.

Wages in the film industry averaged $70.81 per week for the month of June, a weekly leap of $14.47 over June, 1942, and an increase of $4.44 over May, 1943, according to figures issued by the California State Labor Statistics Bulletin.

Workers in the motion picture studios put in an average of 44.7 hours a week during June at $1.58 per hour, an increase in time and rate over May.

Lead Role for Huston In MG 'Dragon Seed'

Hollywood, Aug. 3.

First casting for 'Dragon Seed,' the high-budget Metro production, is Walter Huston in the role of Ling Tan, a Chinese farmer around whom the story revolves.

Jack Conway, director, is sending emissaries up north to sign Chinese farmers to work on the near-Oriental village near Calabasas, where the terrain lends itself to that-a-way chases, or the cultivation of cabbages.

Coast Drama Ed Now Par Literary Advisor

Hollywood, Aug. 3.

James Francis Crow was signed by Paramount as consultant on stories and screenplays after two months on the Universal lot as special feature writer on the publicity staff.

Before moving to Universal, Crow was film and drama editor of the Hollywood Citizen-News. In his new job he will function as literary advisor to B. G. De Sylva.

Pichel's 'Harvest'

Hollywood, Aug. 3.

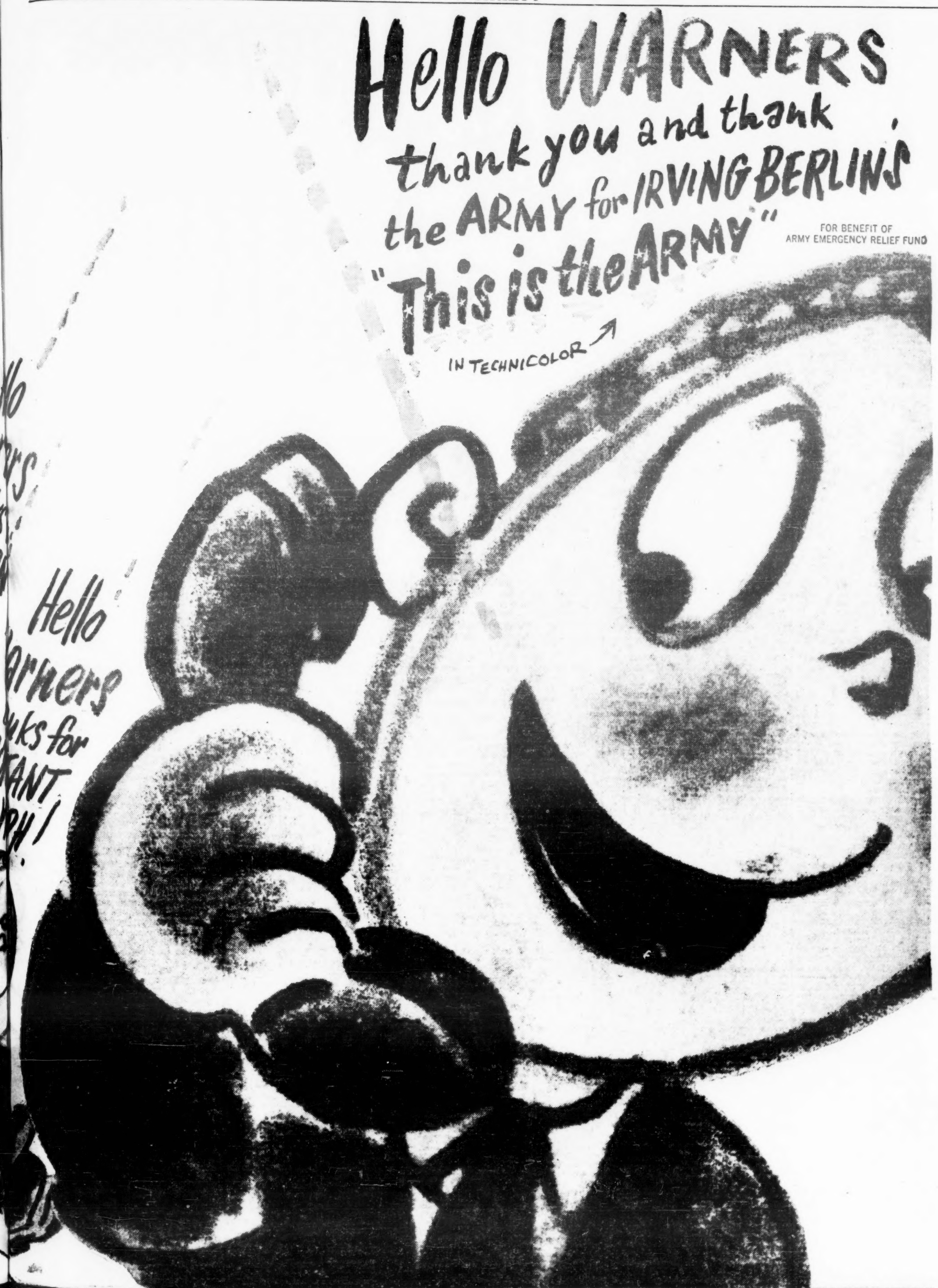
Director chore on 'Tomorrow's Harvest' at Paramount goes to Irving Pichel, with David Lewis holding the production reins.

Picture goes into work as soon as Lenore Coffee finishes the script.

Dear Show Business; There is history unparalleled in "This is the Army"—and in the newspapers!

3rd War Loan Starts September 9—Prepare!

JACK L. WARNER, *Executive Producer*



elen the N. Y. Hollywood's first-week receipts for
ape and trade paper reviews. Check them for sure!

THIS IS THE ARMY

(Color)
(MUSICAL)

Warner Bros. production of Irving Berlin's soldier show in Technicolor. Starring Men of the Armed Forces and George Murphy, Joan Leslie, Lt. Ronald Reagan, Geo. Tobias, Alan Hale, Chas. Butterworth, Kate Smith. Produced by Jack L. Warner and Hal B. Wallis. Directed by Michael Curtiz. Screenplay, Casey Robinson and Capt. Claude Binyon; songs, Irving Berlin; camera, Bert Glennon, Sol Polito; special effects, Jack Cosgrove; montages, Don Siegel; Jas. Leicester; editor, Geo. Amy; Technicolor directors, Natalie Kalmus, Richard Mueller; sound, C. A. Riggs; dialog director, Sgt. Edward Blatt; drivers, LeRoy Prinze and M/Sgt. Robt. Sidney; costumes, Pvt. Orry Kelly; arrangements, Ray Heindorf; musical directors, Leo F. Forbstein, Frank Heath. World premiered at $5 top for Army Emergency Relief (which gets 100% of the film's profits) at Hollywood, N. Y., July 28, '43; grind thereafter. Running time, **120 MINS.**

Jerry Jones ..... George Murphy
Eileen Dibble ..... Joan Leslie
Maxie Twardofsky ..... George Tobias
Sgt. McGhee ..... Alan Hale
Eddie Dibble ..... Charles Butterworth
Mrs. Davidson ..... Dolores Costello
Rose Dibble ..... Una Merkel
Major Davidson ..... Stanley Ridges
Ethel ..... Rosemary De Camp
Mrs. O'Brien ..... Ruth Donnelly
Mrs. Nelson ..... Dorothy Peterson
Cafe Singer ..... Frances Langford
Singer ..... Gertrude Niesen
Herself ..... Kate Smith
Ava Twardofsky ..... Ilka Gruning
Johnny Jones ..... Lt. Ronald Reagan
Joe Louis ..... Sgt. Joe Louis
Tommy ..... T/Sgt. Tom D'Andrea
Ollie Twardofsky ..... Sgt. Julie Oshins
Ted Nelson ..... Sgt. Robt. Shanley
Benny Davidson ..... Cpl. Herbert Anderson

As Soldiers

1st. Sgt. Allan Anderson	Sgt. Earl Oxford
	Sgt. Philip Truex
M/Sgt. Ezra Stone	Cpl. James MacColl
S/Sgt. James Burrell	Cpl. Ralph Maceissen
Sgt. Ross Elliott	Cpl. Tileston Perry
Sgt. Alan Manson	Pfc. Joe Cook, Jr.
Sgt. John Prince Mendes	Pfc. Larry Weeks
	The Allon Trio

'This Is the Army' is a boxoffice tornado.

That $10,000,000 gross for the Army Emergency Relief Fund, which benefits 100% from the profits of this filmization of the Irving Berlin soldier show, looks a cinch. Everything about it is b.o. boff. It's a picture which can share its kudos with everybody; there is so much about it that is creditable that there is plenty to spread around. That the major chunk should go to Berlin goes without saying.

After the history of World War II is written, the Warner Bros. filmization will stand out like the Empire State Bldg. amidst the many other highlights in the motion picture industry's contributions to the home front and war front. It's that kind of an all-embracing job.

Firstly, it's socko entertainment. Two, it's a dynamic linking of World War I and II, with its respective soldier shows—'Yip Yip Yaphank' and 'This Is the Army,' both by Irving Berlin. Third, it's a fulsome contribution from the entertainment industry for benefit of an altruistic arm of our national defense—the Army Emergency Relief Fund.

Thus, all this is morale in capital letters. It's democracy in action to the hilt. It's showmanship and patriotism combined to a super-duper Yankee Doodle degree.

Skillfully linked are both generations, with George Murphy capital as the yesteryear musicomedy star who suffers a leg injury, which doesn't curb his skill as a theatrical impresario post-1918, and Lt. Ronald Reagan, as Johnny Jones, his son, who carries the romance interest in World War II. George Tobias and Sgt. Julie Oshins are father-and-son to span both periods, and Joan Leslie is the 1943 femme offspring of Charles Butterworth, another of the 'Yip Yip Yaphankers.' She is the romantic vis-a-vis to Reagan.

The blend of the two generations is a skillful job all told, considering the basic difficulty of linking up the two. Alan Hale, as the tough Sgt. McGhee, is capital as the career soldier of both wars, and, throughout, this coupling of two major catastrophes of our times is done with sentimental overtones.

But putting the story aside, the socko Berlin songs—17 of them—tie the whole package together. Starting from Gertrude Niesen's recruiting rally in 1917 of 'Your Country and My Country,' the chronology of numbers practically tells the story. Murphy is shown a hit in the Follies doing a song-and-dance to 'My Sweetie,' when he receives his draft call from Uncle Sam. Tobias' specialty is 'Poor Little Me, I'm on K.P.' Murphy, Tobias and Alan Hale do 'We're On Our Way to France,' with the soldiers getting their marching orders in the midst of this stage number, and thus they parade to their transports through the audience. It's a highlight of this film as it was when Berlin used the same thought in his 'Alexander's Ragtime Band' filmusical for 20th-Fox in 1938.

Kate Smith's 'God Bless America' is a socko specialty next. She looks great and sings her now classic trademark ballad in voice to match. Frances Langford is introduced in a cafe scene with a modern lullaby, 'What Does He Look Like,' the lone new song written by Berlin. (Reprised from 'Yanhank' are the 'KP,' 'France' and 'Oh How I Hate to Get Up in the Morning' songs. Added are 'God Bless America,' 'My Sweetie,' 'Your Country' and 'What Does He Look Like?' The rest are from the basic 'Army' score, as the show was toured last season.)

Starting with 'This Is the Army Mr. Jones,' sung by Cpl. Sidney Robin, Cpl. Wm. Roerich and Pfc Henry Jones, the rest of the sequence is a cinematic transmutation of Berlin's World War II soldier show. It's made part of a show-within-a-show, against which is backgrounded the Ronald Reagan-Joan Leslie romance. This portion of the script is a lovelorn chase, as 'Army' is shown playing from coast-to-coast, winding up in Washington before President Roosevelt (instead of Frisco, as was actually the case), and with Miss Leslie chasing Reagan.

'I'm Getting Tired So I Can Sleep,' sung by S Sgt. James Burrell is a click. S Sgt. Dick Bernie, as interlocutor, with Sgt. Alan Manson and Cpl. John Draper, do their 'Hunting Story,' which is somewhat verbose; and 'Mandy' is the punch, per heretofore, of the minstrel sequence. Cpl. Ralph Mageissen leads it; Sgt. Richard Irving does a terrific 'dame' as 'Mandy,' and Sgt. Fred Kelly is 'her' vis-a-vis. In the Military Vaude Show, Pfc. Joe Cook, Jr. is the unicyclist; Cpl. Larry Weeks the juggler; Pfc. Hank Henry the mess sgt., and Sgt. John Prince Mendes a click with his magico routine. Sgt. Ross Elliott plays the captain; and the amazing Allon Trio (Sgt. Geno Erbisti, Cpl. Angelo Buono and Col. Louis Bednarcik) are aided by the acrobatic Sgt. Gene Berg, S/Sgt. Arthur Steiner, Sgt. Belmonte Cristiani and Cpl. Pinkie Mitchell. Alan Hale impresses here in 'Ladies of the Chorus.'

'Well-Dressed Man in Harlem,' next, is perhaps the highlight of the entire picture, with the sepia entertainers whamming over a terrific score. The champ, now Sgt. Joe Louis, does a bagpunching specialty, with number led by Pvt. James Cross and danced by Cross, Pvt. William Wyckoff and a hotcha Harlem group.

'How About a Cheer for the Navy' segues into 'Stage Door Canteen' with Cpl. Tileston Perry, Sgt. Alan Manson and Pvt. James McColl terrific as Lynn Fontanne, Jane Cowl and Alfred Lunt. It's here that Sgt. Earl Oxford (a good picture bet for the future, incidentally, as are several of the others) re-creates 'I Left My Heart at the Stage Door Canteen' with Sgt. Philip Truex as 'Eileen.' (Ernest Truex is shown in an audience flash admiring his real-life son in reel-life). Sgt. Robert Shanley, another good bet for the future, clicks with 'With My Head in the Clouds' and 'American Eagles,' given an impressive aeronautical 'production'; and the Oldtimers reprise 'Oh, How I Hate to Get Up in the Morning,' showing Irving Berlin, in his old Sgt. suit of World War I, vocalizing the song. It's a notable interlude, showmanly incorporated for the best visual highlighting of the songwriter-showman who inspired both 'Yip' and 'Army.' 'This Time Is the Last Time' makes for the rousing finale.

The hark-backers may wonder about Julie Oshins and Ezra Stone, of the songwriter-showman who were so memorable in the stage original, and why photogenic restrictions caused so much to wind up on the cutting room floor. The intra-trade stuff on how one of the vocal highlights of the film was dubbed by another boy, who did the stage original, is also a detail that's not pertinent to the sum total as unreeled. What Warners has produced leaves little room for captiousness.

Under the Jack Warner-Hal Wallis production supervision and with Mike Curtiz's expert direction—all of whom donated their services, along with the rest of it—'This Is the Army' looks like a $3,000,000 Technicolor production instead of the $1,400,000 it cost to bring it in.

Abel.

GIRL CRAZY

(MUSICAL)

Metro release of Arthur Freed production. Stars Judy Garland, Mickey Rooney; features Gil Stratton, 'Rags' Ragland, Nancy Walker, Robert E. Strickland, June Allyson, Guy Kibbee, Tommy Dorsey Orchestra. Directed by Norman Taurog. Screenplay by Fred Finklehoffe, based on musical comedy by Guy Bolton and Jack McGowan; songs, George and Ira Gershwin; vocal arrangements by Hugh Martin and Jack Blanc; 'I Got Rhythm' number directed by Busby Berkeley; dances, Charles Walters; camera, William Daniels and Robert Planck; editor, Albert Akst. Tradeshown in N. Y., July 30, '43. Running time, **97 MINS.**

Danny Churchill, Jr. ..... Mickey Rooney
Ginger Gray ..... Judy Garland
Bud Livermore ..... Gil Stratton
Henry Lathrop ..... Robert E. Strickland
Rags ..... 'Rags' Ragland
Specialty ..... June Allyson
Polly Williams ..... Nancy Walker
Dean Phineas Armour ..... Guy Kibbee
Marjorie Tait ..... Frances Rafferty
Mr. Churchill, Sr. ..... Henry O'Neill
Governor Tait ..... Howard Freeman
Tommy Dorsey and His Orchestra

Fred Finklehoffe took some liberties with the original Guy Bolton-Jack McGowan book of this 1930-31 stage click, cleaned it up considerably, and it emerges on the screen as a nifty escapist musical. The Gershwin score and the Judy Garland-Mickey Rooney dressing for the marquee should total plenty at the boxoffice, with the picture easily holding the customers once inside.

This is the second film treatment of 'Girl Crazy,' the first being an RKO 'B' starring Wheeler and Woolsey, with all of the crack tunes tossed out at that time except 'I Got Rhythm.' Not so this time, but, coincidentally, 'Rhythm' is again overdressed in production.

Judy Garland is in the role originally played by Ginger Rogers on the stage, while Nancy Walker, new to the screen in 'Best Foot Forward,' is in a semblance of Ethel Merman's part. But all the double entendre is tossed out, with the locale switched from a dude ranch to a western university. It's to the latter that a N. Y. newspaper publisher sends his playboy son, Rooney. That was Billy Kent's part in the stage version, only he transformed a dude ranch into a roadhouse-speakeasy, while all Rooney does is put the university on its financial feet and make it co-educational. The girls he attracts, and there are plenty, are plenty pretty.

The story thread is light, but enough to string together the George and Ira Gershwin songs, i.e., 'Embraceable You,' 'Treat Me Rough,' 'Bidin' My Time,' 'Could You Use Me' and 'Not for Me.' There's an added Gershwin starter in 'Fascinating Rhythm,' which gives the Dorsey band a major inning with expert collaboration from Rooney at the piano. Latter doesn't look like a dubbing, with Rooney known to be an okay ivory-tickler.

Miss Garland is a nifty saleswoman of the numbers, right down to the over-produced 'Rhythm' finale which was Busby Berkeley's special chore. Her 'Embraceable You' delivery is standout; ditto 'Bidin' My Time' and 'Not for Me.' She's also got two nice dancing sessions, first with dance director Charles Walters and later in 'Rhythm' with Rooney. Latter is in a typical Rooney characterization and plenty forte as Miss Garland's vis-a-vis.

Miss Walker, the tough kid with a great comedy pan and pace, repeats her click in 'Best Foot Forward' in this screen treatment. June Allyson, likewise in 'Foot,' has a singing bit at the opening, doing 'Treat Me Rough,' and then isn't seen again. Gil Stratton and Bob Strickland acquit themselves well in juve roles, while 'Rags' Ragland, in the transition from Gaiety burlesque to Hollywood, is in a cowboy part, but minus the Indian-Hebe dialectics of Willie Howard in the stage musical. Guy Kibbee, as the kindly university dean; Henry O'Neill, as Rooney's father, and Howard Freeman, as a governor, are okay in more adult roles.

Lack of body in the screenplay stymies the pace somewhat, but director Norman Taurog managed to inject zing where possible. Arthur Freed can take a bow for excellent production investiture, with the camera work likewise an asset.

Scho.

Miniature Reviews

'This Is the Army' (Musical; Color) (WB). Rah-rah-rousing boxoffice.

'Girl Crazy' (Musical) (M-G). Rooney, Judy Garland as stars, plus Gershwin score, point to excellent b.o.

'We've Never Been Licked' (U). Should receive warm b.o. reception.

'The Man From Down Under' (Song). (M-G). Refreshing tale laid in Australian background will click for good biz.

'Tartu' (M-G). Robert Donat-Valerie Hobson in above-average English-made spy meller; should do satisfactorily.

'Young Ideas' (M-G). Amusing farce with dramatic trimmings will provide solid suport in regular runs.

'Hi Diddle Diddle' (Songs) (UA). Live'y and wacky farce will click for summer datings.

'Calaboose' (UA). A 45-minute Hal Roach 'streamlined' comedy that employs dated technique.

'Someone to Remember' (Rep). Best customer reaction in the family houses as dual supporter.

'Here Comes Kelly' (Mono.). Good laugh producer, but strictly a light dualer.

'Saint Meets the Tiger' (Rep). Another British-made link in 'Saint' chain. For duals.

'Scream in the Night' (Indie). Mild meller about gem thieves in the Orient, with Lon Chaney, Jr., in dual role.

'La Suerte Llama Tree Veces' (Argentine). Poor story, weak direction don't give this Argentine-made much chance.

'Los Hijos Artificiales' (Argentine). Minor Argentine-made will do okay in Latin-America.

'Border Buckeroos' (songs) (PRC). Has good vocalizing and enough action to get by as lower dualer.

'Eclipse De Sol' (Argentine). Libertad Lamarque starred in Argentine musical; okay for Latin audiences.

'Cafe Concordia' (Mexican). Old hat stuff partially redeemed by Raquel's sock dance routines.

GINGER'S NEW VIS-A-VIS

Hollywood, Aug. 3.

Ginger Rogers draws Robert Ryan as romantic lead in her next RKO starrer, 'Tender Comrade.'

Filming starts Aug. 10 under producer supervision of David Hempstead.

We've Never Been Licked

(SONGS)

Universal release of Walter Wanger production. Features Richard Quine, Noah Beery, Jr., Anne Gwynne, Martha O'Driscoll. Directed by John Rawlins. Story, Norman Reilly Raine; adaptation, Raine and Nick Grinde; editor, Phil Cahn; song, 'Me for You, Forever,' Harry Revel, Paul Francis Webster; camera, Milton Krasner. Previewed in N. Y., July 29, '43. Running time, **101 MINS.**

Brad Craig ..... Richard Quine
Cyanide Jenkins ..... Noah Beery, Jr.
Nina ..... Anne Gwynne
Deedee ..... Martha O'Driscoll
Nishikawa ..... Edgar Barrier
Fat Man ..... William Frawley
'Pop' Lambert ..... Harry Davenport

Using Texas Agricultural & Mechanical College for background, with most of the action shot at the famous southwestern institution of learning, Walter Wanger has built a long but interesting picture around the character of a student there who finally made the supreme sacrifice in the war against Japan. While too long, running 101 minutes, there is sufficient body to the story, plus action and atmosphere, to warrant a warm reception at the boxoffice despite the lack of name talent.

Film is not a college story per se nor is it strictly of the war, though combining the two effectively. Majority of the action takes place at Texas A. & M. at College Station, Texas, whose entire enrollment of over 7,000 men appear in the footage. It is at this college, rich in tradition, where students are put through a rigorous military training, and discipline all its own is maintained. The story of Texas A. & M. in itself makes good entertainment.

Richard Quine, newcomer to the screen, plays the son of an officer, former grad of the college, who's now seeing active service. He immediately becomes unpopular, including because he seems to side with the cause of Japan, where he had spent several years before coming to Texas A. & M. He is ultimately dismissed from the college after turning over the formula for a gas antidote to a Jap ring operating at the school and goes to Tokio, where he becomes a yellow-peril Lord Haw-Haw. While the implication is strong that he has turned pro-Axis, actually Quine has disgraced himself in the eyes of his fellow students and others in order to use his Jap connections in tipping off a planned sea battle. Permitted to accompany a bomber squadron, he kills the pilot, and dives the plane into a Jap aircraft carrier to which finishing touches of destroyal are lent by an Allied bombardment from the air. The battle scenes, in which Wanger had the cooperation of the Navy, are extremely exciting and well photographed.

Quine and Noah Beery, Jr., are paired as Texas A. & M. roommates. Beery gives a more impressive performance than Quine but latter fits the role laid out for him very well. The girl, daughter of a professor at the college who's fond of Quine and knew his father before him, is played by Anne Gwynne, who has an excellent screen personality. Her father is played effectively by Harry Davenport. Lessers include Martha O'Driscoll, Edgar Barrier and William Frawley, last-mentioned an American who is directing pro-Japanese activities in this country.

In addition to Texas A. & M. college songs, the picture contains a ballad, 'Me For You, Forever,' written specially by Harry Revel and Paul Francis Webster. It is inserted in a ball sequence. The college numbers are 'Spirit of Aggieland,' 'Aggie War Hymn' and 'I'd Rather Be a Texas Aggie.'

Char.

The Man From Down Under

(ONE SONG)

Hollywood, Aug. 3.

Metro release of Robert Z. Leonard-Orville O. Dull production, directed by Leonard. Stars Charles Laughton; features Binnie Barnes, Richard Carlson, Donna Reed. Screenplay by Wells Root and Thomas Seller, based on story by Bogart Rogers and Mark Kelly; camera, Sidney Wagner; special effects, Arnold Gillespie; editor, George White; song by Earl Brent. Tradeshown in L. A., Aug. 3, '43. Running time, **102 MINS.**

Jocko Wilson ..... Charles Laughton
Aggie Dawlins ..... Binnie Barnes
'Nipper' Wilson ..... Richard Carlson
Mary Wilson ..... Donna Reed
'Nipper' as a child ..... Christopher Severn
Ginger Gaffney ..... Clyde Cook
'Dusty' Rhodes ..... Horace McNally
Father Polycarp ..... Arthur Shields
Mary, as a child ..... Evelyn Falks
'Boots' ..... Robert Cavanaugh
Father Antoine ..... Andre Charlot

Charting a refreshing screen tale which detours formulaized lines, 'Man From Down Under' will hit profitable grosses in all runs as a billtopper and provide adequate entertainment for all classes of audiences.

Producer-director Robert Z. Leonard has injected nice pace to the unfolding, from a compact script which imparts a verve and unusual dramatic angles to the general runs of screen tales. Despite opening and closing war backgrounds it's sufficient 'escapist' in general texture to conform to present audience requirements.

Australian sergeant Charles Laughton picks up two Belgian orphans, boy and girl, when embarking for home in 1919, but he leaves entertainer Binnie Barnes standing on the dock. Laughton, former boxer, brings the boy up to point where he becomes lightweight champ of Australia, sustaining torn shoulder ligaments that prevents future fighting. Girl, meanwhile, has been educated in private school. Laughton buys a northern Queensland estate for hotel with fight winnings, but customers are scarce until Miss Barnes shows up as a rich widow. She takes the place from Laughton via cards and dice, as revenge for Laughton's perfidy many years before. Despite the supposed relation of sister-brother between boxer Richard Carlson and Miss Reed, there's a strong attraction while American reporter Horace McNally is romancing the girl; and situation is sensed by the discerning Miss Barnes. When the war hits, group is brought back to the country hotel by devious means to go through a Jap bombing attack and eventually disclose boy and girl are not blood relations, while Laughton and Miss Barnes finally clinch.

There's plenty of interesting sidelights to the tale during its unfolding, accentuated by skillful direction by Leonard, deft writing, and excellent performances. Laughton's character is vividly etched, as is also that of Miss Barnes as a blonde who's been around. Both Carlson and Miss Reed deliver topnotch performances as the boy-girl duo, while excellent support is provided by Clyde Cook, McNally, Arthur Shields and Christopher Severn.

Story setting in Australia provides opportunity for generous display of Aussie dialect and slang. Latter is not laid on too thick, but sufficient to provide audiences with refreshing background. Picture is well-mounted productionally.

Walt.

TARTU

(BRITISH-MADE)

Metro release of Gainsborough production. Stars Robert Donat, Valerie Hobson; features Walter Rilla, Glynis Johns, Phyllis Morris. Directed by Harold S. Bucquet. Screenplay, John Lee Mahin and Howard Emmett Rogers, from story by John C. Wilcox; editor, D. Myers; camera, John J. Cox. Previewed in projection room, N. Y., July 28, '43. Running time, **103 MINS.**

Terrence Stevenson ..... Robert Donat
Marushka Bruun ..... Valerie Hobson
Paula Palacek ..... Glynis Johns
Inspector Heidrich ..... Walter Rilla
Anna Palacek ..... Phyllis Morris
Colonel Perry ..... Lawrence O'Madden
General Weymouth ..... Frederick Leister
Mrs. Stevenson ..... Mabel Terry-Lewis
Nurse ..... Josephine Wilson
Boy Patient ..... Maurice Rhodes

Title of this Gainsborough-made British production suggests a South Sea Island escapist film (the studio purportedly was anxious to erase any marquee stigma of war overtones), but actually 'Tartu' is an above-average spy meller with a Czechoslovakian background that should have no trouble selling itself on its merits in both England and America. From both the standpoint of action and story-telling it's effective, enhanced by capital performances by its stars, Robert Donat, in the title role, and Valerie Hobson.

Despite some closing sequences that strain one's credulity, 'Tartu' has been provided with a proper tenseness and briskness by director Harold Bucquet. The fact, however, that it's essentially still another sabotage yarn may limit its b.o. potentialities in light of the current public emphasis on non-war sagas.

Commendable scripting by John Lee Mahin and Howard Emmett Rogers is focused chiefly around the underground Czech movement and the Nazi operation of the Skoda armament factory. Donat, as a chemical engineer and delayed-bomb expert, is detailed by the British War Office to maneuver the blowing up of a Nazi poison gas factory in Prague. Thus the film gets its dubious title from a liquidated Roumanian Iron Guardist, with Donat masquerading in his stead in getting safe conduct to Czechoslovakia. From then on it's high action only now and then given to over melodramatics.

Miss Hobson plays the haughty toast of the Nazis who, in reality, is one of the Czech underground, and aids Donat in his successful flight back to England. Glynis Johns, as a Skoda worker shot for committing sabotage, and Walter Rilla, as a sadistic Nazi S.S. man, are always convincing.

Photography by John J. Cox is excellent and the other technical credits are first rate.

Rose.

YOUNG IDEAS

Hollywood, July 30.

Metro release of Robert Sisk production. Stars Susan Peters, Herbert Marshall, Mary Astor; features Elliott Reid, Richard Carlson, Allyn Joslyn. Directed by Jules Dassin. Original, Ian McLellan Hunter and Bill Noble; camera, Charles Lawton; editor, Ralph E. Winters. Tradeshown in L. A., July 29, '43. Running time, **75 MINS.**

Susan Evans ..... Susan Peters
Michael Kingsley ..... Herbert Marshall
Jo Evans ..... Mary Astor
Jeff Evans ..... Elliott Reid
Tom Farrell ..... Richard Carlson
Adam ..... Allyn Joslyn
Co-Ed ..... Dorothy Morris
Co-Ed ..... Frances Rafferty
Pepe ..... George Dolenz
Judge Kelly ..... Emory Parnell

When a pair of college kids attempt to disrupt the marriage of their writer-lecturer mother to a supposedly staid and serious college professor stationed in a midwest town, result must be a farcical drama enriched by human touches that will get general reaction. This is the

(Continued on page 16)

'Courage'-Nelson Grand $53,000, Chi; 'Coney' Big 35G, 2 Spots, 'Barry' 19G, 2d

Chicago, Aug. 3.

Crowds in the Loop continue to keep up grosses, with more during midweek noted. Midweek influx particularly helped the Palace, with 'Hers to Hold,' to great $26,000 in second week and State-Lake, with 'Stage Door Canteen' in third week, to bright $28,000. 'Coney Island,' at Apollo and Roosevelt, is bangup $35,000 total. 'DuBarry Was Lady' looks hot $19,000 in second at United Artists.

Estimates for This Week

Apollo (B&K) (1,200; 40-75)—'Coney Island' (20th). Hot $12,000. Last week, 'Assignment Brittany' (M-G) and 'Salute Three' (Par), oke $9,000.

Chicago (B&K) (4,000; 40-75)—'First Comes Courage' (Col) and Ozzie Nelson orch on stage. Strong $53,000. Last week, 'Pilot No. 5' (M-G) and Woody Herman orch on stage, solid $50,000.

Garrick (B&K) (900; 40-75)—'China' (5th Loop week). Solid $10,000. Last week, 'Hangmen Also Die' (UA) (2d wk), mildish $7,500.

Grand (RKO) (1,150; 40-75)—'Got Me Covered' (RKO) and 'Falcon Strikes' (RKO) (6th wk). Pleasing $7,000. Last week, good $7,500.

Oriental (Iroquois) (3,200; 28-69)—'Air Raid Wardens' (M-G) (2d run) and Lionel Hampton orch on stage. Looks oke $18,000. Last week, 'Reveille Beverly' (Col) (2d run), plus Jerry Colonna and Del Courtney orch on stage, socko $26,000.

Palace (RKO) (2,500; 40-75)—'Hers to Hold' (U) and 'Gildersleeve's Bad Day' (RKO). Robust $26,000. Last week, 'Bombardier' (RKO) and 'Cowboy Manhattan' (U) (3d wk), 4 days, and 'Hers to Hold' (U) and 'Gildersleeve' (RKO), 3 days, grand $24,000.

Roosevelt (B&K) (1,500; 40-75)—'Coney Island' (20th). Great $23,000. Last week, 'China' (Par) (4th wk), six days, and 'Coney Island' (20th), one day, fine $21,000.

State-Lake (B&K) (2,700; 40-75)—'Stage Door Canteen' (UA) (3d wk). Brilliant $28,000. Last week, socko $32,000.

United Artists (B&K) (1,700; 40-75)—'Du Barry Was Lady' (M-G) (2d wk). Hefty $19,000. Last week, fine $22,000.

Woods (Essaness) (1,200; 40-75)—'Wings Over Pacific' (Mono) and 'Raid Calais' (20th). Snug $8,500. Last week, 'Sarong Girl' (Mono) and 'Tahita Honey' (Rep), good $7,500.

'Stormy Weather' Solid 10G, L'ville

Louisville, Aug. 3.

Business is holding up well over the usual summer average, with excellent product on all screens. Bulk of the trade continues to come in from Thursday through Sunday, with a slight dropoff first of the week. Mondays are not the blanks they used to be, due to most of the downtown stores staying open until 9 p.m. for the benefit of war workers. So it's been plenty for the downtown houses, what with patrons, full of coin, and good product coming through consistently.

'Stormy Weather' at the Rialto is pacing for strong returns, as is 'Youngest Profession' at Loew's State.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Hit Ice' (U) and 'Two Tickets to London' (U), after fine week at Rialto, still pulling excellent business on moveover, probably good $3,500. Last week, 'Mr. Lucky' (RKO) sustained an undiminished pace on moveover to clock fine $4,000.

Kentucky (Switow) (1,200; 15-25)—'Air Force' (WB) and 'Happy Go Lucky' (Par). Holding up to usual good take, weekends fetching bulk of the coin, indicated oke $1,500. Last week, 'Flight For Freedom' (RKO) and 'It Ain't Hay' (U) caught share of the downtown crowds for fine $1,800.

Loew's State (Loew's) (3,300; 30-50)—'Youngest Profession' (M-G) and 'Stranger in Town' (M-G). Satisfactory $9,000. Last week, 'Pilot No. 5' (M-G) and 'Two Senoritas from Chicago' (Col), good $8,500.

Mary Anderson (Libson) (1,000; 30-50)—'Constant Nymph' (WB) (2d wk). Catching the usual class trade. Charles Boyer pulling femme patrons, with outlook promising for fine $4,000 on h.o. stanza. Last week same pic proved a b.o. natural for swell $7,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'Stormy Weather' (20th) and 'No Escape' (20th). All-colored cast evoking considerable interest, although colored talent as a rule receives tepid reception here. This has changed considerably in the past few years, and sepia shows have been warmly received. This one is doing okay, although not quite up to biz registered by 'Cabin in Sky' at Loew's State few weeks ago. Looks to solid $10,000. Last week, 'Hit the Ice' (U) and 'Two Tickets to London' (U), was best in town, catching strong $12,000 and moveover.

Strand (Fourth Avenue) (1,400; 30-50)—'Bomber's Moon' (20th) and 'Gals, Inc.' (U), anticipated fine $4,500. Last week, 'Henry Aldrich Swings It' (Par) and 'Alaska Highway' (Par). With Mimi Chandler, daughter of Kentucky Senator A. B. 'Happy' Chandler in cast, this one did a brodie, tabbing disappointing $3,500.

'Nymph' Giant $12,000 In Seattle; Sally Rand Ups 'Ghost' to Big 12½G

Seattle, Aug. 3.

'Stage Door Canteen' is strong on holdover at Paramount after setting new house mark at Music Hall last week. Played day-date at two spots opening session. 'Constant Nymph' is top new film at Orpheum. Sally Rand is boosting 'Ghost and Guest' to a great week at Palomar.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-65)—'China' (Par) (5th wk). Good $4,000, eight days. Last week, swell $3,900.

Fifth Avenue (H-E) (2,349; 40-65)—'Lily Mars' (M-G). Grand $10,300. Last week, 'Mr. Lucky' (RKO) and 'Squadron X Leader' (RKO) (2d wk), grand $9,300.

Liberty (J-vH) (1,650; 40-65)—'Buzzin' Cousin' (Col) and 'Crime Doctor' (Col) (2d wk). Big $7,300. Last week, sock $9,500.

Music Box (H-E) (850; 40-65)—'Mr. Lucky' (RKO) (3d wk). From Fifth Ave. Solid $4,600. Last week, 'Coney Island' (20th) (4th wk), oke $3,400.

Music Hall (H-E) (2,200; 40-65)—'Lily Mars' (M-G). Grand $6,000. Last week, 'Canteen' (UA), sock $10,500 for new record here.

Orpheum (H-E) (2,600; 40-65)—'Constant Nymph' (WB). Giant $12,000. Last week, 'Mr. Big' (U) and '2 Tickets' (U), great $10,600.

Palomar (Sterling) (1,350; 40-65)—'Ghost and Guest' (PRC). But Sally Rand on stage is the reason for smash $12,500. Last week, 'Wings Over Pacific' (Mono) and 'Payoff' (PRC), plus stage, mild $9,000.

Paramount (H-E) (3,039; 40-65)—'Stage Door Canteen' (UA) (2d wk). Bangup $10,500. Last week, smash $12,200.

Roosevelt (Sterling) (800; 40-65)—'Mr. Big' (U) and '2 Tickets' (U) (2d wk). Extended run from Orpheum. Good $4,600. Last week, 'Bombardier' (RKO) (2d wk), big $4,800.

Winter Garden (Sterling) (800; 20-30)—'Flicka' (20th) and 'Immortal Sergeant' (20th) (3d run). Big $4,200. Last week, 'Keeper Flame' (M-G) and '3 Hearts Julia' (M-G) (3d run), big $4,000.

K. C. SPURTS; 'DIXIE' LOOKS RECORD 17½G

Kansas City, Aug. 3.

Lines at the wickets here this week are longer as biz spurts generally. Newman, with 'Dixie,' is breaking all house records and easily leads the parade. Tower, with 'Get Going' on the screen and Spike Jones and his orch on the stage, falls into second place. 'Cabin in Sky' and 'Murder in Times Square' opened at Midland briskly. Esquire, Uptown and Fairway day-and-daters, with 'Hers to Hold,' and Orpheum, with 'I Walked With a Zombie' and 'Leopard Man' teamed, both are somewhat better than average.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Hers to Hold' (U). Lively $9,500. Last week, 'Hit Ice' (U) (2d wk), firm $8,500 after lusty $10,500 opening round.

Midland (Loew's) (3,500; 11-50)—'Cabin in Sky' (M-G) and 'Murder in Times Square' (Col). Rugged $12,500. Last week, 'Youngest Profession' (M-G) and 'Harrigan's Kid' (M-G), trim $10,500.

Newman (Paramount) (1,900; 11-50)—'Dixie' Par). Socko $17,500, breaking all house records. Last week, 'Action in North Atlantic' (WB) (2d wk), okay $9,000 to add to torrid $13,000 for total of $22,000 for two weeks.

Orpheum (RKO) (1,600; 15-50)—'I Walked With Zombie' (RKO) and 'Leopard Man' (RKO). Warm $9,000. Last week, 'Land Is Mine' (RKO) and 'Ladies' Day' (RKO), nifty $9,500.

Tower (Fox-Joffee) (2,100; 10-50)—'Get Going' (U) with Spike Jones and acts on stage. Big $13,500. Last week, 'All by Myself' (U) with George White's 'Scandals' on stage, neat $15,600.

First Runs on Broadway

(Subject to Change)

Week of Aug. 5

Astor—'Best Foot Forward' (M-G) (6th week).
(Reviewed in 'Variety' June 30)

Capitol—'Stage Door Canteen' (UA) (7th week).
(Reviewed in 'Variety' May 12)

Criterion—'Hers to Hold' (U) (3d week).
(Reviewed in 'Variety' July 14)

Globe—'Victory Thru Air Power' (UA) (4th week).
(Reviewed in 'Variety' July 7)

Hollywood—'This Is the Army' (WB) (2d week).
(Reviewed in This Issue)

Music Hall—'Mr. Lucky' (M-G) (3d week).
(Reviewed in 'Variety' May 5)

Paramount—'Let's Face It' (Par) (4).
(Review Next Week)

Rialto—'Bombers Moon' (20th) (2d week).
(Reviewed in 'Variety' July 14)

Rivoli—'For Whom the Bell Tolls' (Par) (4th week).
(Reviewed in 'Variety' July 21)

Roxy—'Stormy Weather' (20th) (3d week).
(Reviewed in 'Variety' June 2)

Strand—'The Constant Nymph' (WB) (3d week).
(Reviewed in 'Variety' June 30)

'DIXIE' BIG 22G, PACES BUFF.

Buffalo, Aug. 3.

Biz is moderating somewhat currently after last week's sizzling session. Number of holdovers are hurting. 'Dixie' is pacemaker at the Buffalo, but 'Constant Nymph' is also stout at the Lakes.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Dixie' (Par). Hefty $22,000 or better. Last week, 'Pilot No. 5' (M-G) and Charlie Barnet orch, rousing $25,000.

Great Lakes (Shea) (3,000; 35-55)—'Constant Nymph' (WB) and 'Salute for Three' (Par). Sparkling $15,000. Last week, 'Lady Burlesque' (UA) and 'Somewhere in France' (UA), bangup $19,500.

Hipp (Shea) (2,100; 35-55)—'Lady Burlesque' (UA) and 'Somewhere in France' (UA). Moveover from Great Lakes. Trim $9,000 or near. Last week, 'Coney Island' (20th) (3d wk), excellent $9,500.

Lafayette (Basil) (3,300; 35-55)—'Tickets to London' (U) and 'Hi Ya Chum' (U). Robust $9,500. Last week, 'Hit the Ice' (U) (2d wk) and 'Morning Judge' (U), bangup $11,500.

20th Century (Ind.) (3,000; 35-55)—'Background Danger' (WB) and 'Swing Your Partner' (Rep) (2d wk). Offish $7,000. Last week, fancy $14,000.

'DU BARRY' FANCY IN CINCY AT $22,000

Cincinnati, Aug. 3.

A fancy figure for Cincy is being snared by 'DuBarry Was Lady' at the Albee, far afront and with enough lure to hold the general score close to last week for the burg's fifth straight rosy round. Lyric is in clover on 'Pilot 5.' Other newcomer currently, 'Background to Danger,' at the Palace, is a letdown. All other major stands are on the beam with holdovers.

RKO Shubert, only downtown house idled this summer, removes shutters Friday (6) with 'Stormy Weather' (20th) for an indef stay at pop scale.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'DuBarry Was Lady' (M-G). Smash $22,000. Last week, 'Constant Nymph' (WB), big $17,000.

Capitol (RKO) (2,000; 35-55)—'Constant Nymph' (WB). Moveover from Albee for second gambol. Good $6,500. Last week, 'Stage Door Canteen' (UA), third week of transfer run and fifth downtown sesh, nice $6,000.

Family (RKO) (1,000; 20-30)—'Cowboy From Manhattan' (U) and 'City Without Men' (Col) split with 'Silver Spurs' (Rep) and 'Gangs, Inc.' (PRC). Average $2,200. Same last week on 'Cinderella Swings It' (RKO) and 'Swamp Water' (20th), divided with 'Tonight We Raid Calais' (20th) and 'Western Cyclone' (PRC).

Grand (RKO) (1,430; 35-55)—'Hit Ice' (U). Held for second sesh of moveover. Swell $6,000 after last week's hefty $8,000.

Keith's (Libson) (1,500; 35-55)—'Bataan' (M-G). Switched from Palace for second round. Sturdy $5,000. Last week, 'Dixie' (Par), moveover for third main-line stanza, gay $6,500.

Lyric (RKO) (1,430; 35-55)—'Pilot 5' (M-G). Pleasing $5,000. Ditto last week for 'Mr. Lucky' (RKO), second week of moveover and fourth frontstem whirl.

Palace (RKO) (2,600; 35-55)—'Background to Danger' (WB). Under par $10,000. Last week, 'Bataan' (M-G), great $14,500.

B'way Strong; 'Army' Smash $51,000, 'Mr. Lucky' $115,000, 'Constant Nymph' Plus Cavallaro 50G, Both 2d Weeks

In spite of a large number of holdovers and continued heat, picture houses in the downtown N. Y. area are finding business exceptionally firm. A new arrival of the past week is Irving Berlin's 'This Is the Army,' the biggest hit the Hollywood, where playing, has ever had.

Given a rousing campaign and teeing off with a benefit performance for Army Emergency Relief Wednesday night (28), with tickets scaled to $55, 'Army' began its regular run the following morning and from the gun has been terrific. Initial week points to $51,000 or thereabouts. Hollywood is jacking up prices at an early hour which helps attain the big gross being registered, but apparently patrons crowding into the theatre don't mind paying as much as 65c before noon instead of the customary 44c under policy here. Top is $1.25.

Among holdovers, the Music Hall is in the sensational class with 'Mr. Lucky,' which currently on the second week looks a sock $115,000, only $3,000 behind what was taken the initial seven days. It holds. Another second-weeker that is humming is 'Constant Nymph' at the Strand, with Carmen Cavallaro orch and others in person. Take should reach a rousing $50,000. Also remains over.

The Roxy today (Wednesday) commences its third and final week with 'Stormy Weather,' but with Bobby Sherwood replacing the Russ Morgan band due to inability of latter to hold further. House wound up its second week last night (Tuesday) at a very strong $76,000.

Following six big money-making weeks with 'Dixie,' Andrews Sisters and Mitch Ayres, finale being $47,000, the Paramount today (Wednesday) ushers in a fresh bill consisting of 'Let's Face It,' Benny Goodman band, plus others.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10). 'Best Foot Forward' (M-G) (6th wk). Finished fifth semester Monday night (2) at $18,000, good, while fourth hit $19,000. Remains indef.

Capitol (Loew's) (4,820; 35-$1.10). 'Stage Door Canteen' (UA) and Phil Spitalny (6th wk). Continues stoutly, this week (6th) auguring $58,000; last stanza (5th) hit $62,000. Holds further.

Criterion (Loew's) (1,700; 35-$1.10). 'Hers to Hold' (U) (3d wk). Wound up second lap last night (Tuesday) in very speedy fashion at $28,000, while initial seven days topped exceptionally strong $32,000.

Globe (Brandt) (1,416; 35-85). 'Victory Through Air Power' (UA) (3d wk). Steady at the b.o., looking $11,000, near to the $13,000 grossed last week (2d) and holds over.

Hollywood (WB) (1,499; 44-$1.25). 'This Is Army' (WB). Picturization of Berlin's soldier show a big smash, initial week pointing to $51,000 or thereabouts, new high for this house. Advance campaign extremely effective. Film had special preem last Wednesday night (28), with all proceeds going to Army Emergency Relief. Scaled at $2.20 to $55, house that night grossed $28,000. Final six days on 13th week of 'Mission to Moscow' (WB) was $6,000, light.

Palace (RKO) (1,700; 28-75). 'Coney Island' (20th) (2d run) and 'Calaboose' (UA) (1st run), dualed. Not too strong at $9,500, but okay. 'Falcon in Danger' (RKO) and 'Squadron Leader X' (RKO), both 1st run, got $11,000, good.

Paramount (Par) (3,664; 35-$1.10). 'Let's Face It' (Par) and Benny Goodman, plus Condos Bros. and Jack Marshall, open here today (Wednesday). 'Dixie' (Par), Andrews Sisters and Mitch Ayres went six weeks, last of which was fine $47,000, the fifth $50,000. On the run a big profit registered.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Mr. Lucky' (RKO) and stageshow (2d wk). Maintains unusually sockful gait at indicated $115,000 on holdover, close to the $118,000 scored the first seven days. Starts third week tomorrow (Thursday).

Rialto (Mayer) (594; 28-65)—'Bomber's Moon' (20th) and 'Report From Aleutians' (WAC), featurette made by the War Dept. Take should hit $9,000, good, and holds. Last week, second for 'Appointment in Berlin' (Col), $6,500, oke.

Rivoli (UA-Par) (2,092; 85-$2.20)—'Bell Tolls' (Par) (3d wk). Continues to pack 'em, first five days this week (3d) being $28,000; last full week (2d) $39,000.

Roxy (20th) (5,886; 55-$1.10)—'Stormy Weather' (20th) (3d-final wk) and Bobby Sherwood (1st wk), plus Connee Boswell (3d-final wk). Picture and Miss Boswell start concluding week today (Wednesday), with Bobby Sherwood replacing Russ Morgan on blowoff due to former booking commitments of latter; on second week of show ended last night (Tuesday) big $76,000 scored, while initial seven days hit resounding $98,000.

State (Loew's) (3,450; 35-$1.10)—'Youngest Profession' (M-G) (2d run). Harry Richman and Mary Raye and Naldi. Things are humming here for probable $29,000 or better. Last week 'What's Buzzin', Cousin?' (Col) (1st run) and Slapsie Maxie Rosenbloom, plus holdover of Jackie Miles, gross hit good $25,000.

Strand (WB) (2,756; 35-$1.10)—'Constant Nymph' (WB) and Carmen Cavallaro orch, Connie Haines and Perry Como (2d wk). Very smashy on holdover, looking $50,000; first week brought house a socko $56,000. Holds over.

Philly Hits Road, So B.O.'s Slump; A&C Fine $22,500

Philadelphia, Aug. 3.

Slackening of enforcement of pleasure driving ban caused a widespread exodus to the seashore over the weekend, with a consequent drop in film biz on Saturday and Sunday.

Leaders in the b.o. derby are 'DuBarry Was a Lady' and 'Hit the Ice,' both comedies which show the trend of what's paying off these days in Philly.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Hitler's Madman' (M-G) (2d wk). Poor $6,000. Opener last week not much better at $7,500.

Arcadia (Sablosky) (600; 35-75)—'Background Danger' (WB) (2d run), N.S.H. $3,800. Last week, 'Lily Mars' (M-G), fine $4,000 for second week of second run.

Boyd (WB) (2,560; 35-75)—'Constant Nymph' (WB) (2d wk). Okay $21,000. Initialer solid $29,500.

Earle (WB) (2,768; 35-75)—'Follies Girl' (PRC) with Dick Rogers orch, 3 Stooges, Cliff Edwards, June Preisser. Satisfactory $24,500. Last week, 'What's Buzzin Cousin' (Col) with Ada Leonard orch, Mitzi Mayfair and Virginia Weidler, fair $20,000.

Fox (WB) (2,245; 35-75)—'Hit the Ice' (U). Abbott-Costello team still b.o. powerful, grossing good $22,500, plus okay $3,000 at Earle showing Sunday. Last week, 'Coney Island' (20th) bowed out with husky $15,000 for fifth canto.

Karlton (Goldman) (1,000; 35-75)—'Lady of Burlesque' (UA) (2d run) (2d wk). Six days of holdover sesh getting fair $4,700. Opener snared good $6,500.

Keith's (Goldman) (2,220; 35-75)—'Lost Horizon' (Col) (reissue) (2d wk). Sloughing off a bit to $4,500 for six days. Opener snagged bright $6,500.

Mastbaum (WB) (4,682; 35-75)—'Stage Door Canteen' (UA) (4th wk). Still holding up for hefty $19,700. Third round, okay $22,800.

Stanley (WB) (2,916; 35-75)—'DuBarry Lady' (M-G). Zingy $24,700. Last week, 'Bataan' (M-G), nailed satisfactory $15,200 for eight days of second week.

Stanton (WB) (1,475; 35-75)—'Two Tickets London' (U). Pale $7,500. Last week, 'Crime Doctor' (Col) poor $7,900.

'Nymph' Big $5,000 To Set Lincoln Pace

Lincoln, Aug. 3.

'Constant Nymph' opened big at the Lincoln and promises to top $5,000 to lead the town.

Estimates for This Week

Lincoln (Cooper) (1,500; 40-50)—'Constant Nymph' (WB). Nifty $5,000. Sweet $6,500 for 'Hit Ice' (U) last week.

Stuart (Cooper) (1,900; 30-40)—'Mister Big' (U). Enthusiastic juveniles boost Donald O'Connor's starrer but it won't see more than mediocre $3,500. 'Stormy Weather' (20th) last week tremendous $5,500.

Nebraska (Cooper) (1,226; 25-40)—'Get Going' (U) and '2 Tickets to London' (U). Average $1,100. Highly advertised 'Captive Woman' (U), with 'Good Morning Judge,' (U), topped $1,900 last week.

Varsity (Westland) (1,350; 30-40)—'What's Buzzin' Cousin?' (Col). Excellent $4,500. 'Action in North Atlantic' (WB) okay $4,000 last week.

State (Westland)—'Now, Voyager' (WB) and 'Wings Over Pacific' (Mono). All-right $1,000. Last week $900 for 'Great Life' (Col) and 'Silver Skates' (Mono).

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tsch Screen Play by Samson Raphaelson

Play "Birthday" by Lazlo Bus-Fekete

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KIN FOR" HARRY BRANDT

"VER

TAINMENT

Ask the showman who has seen it!

(Our space permits printing only a few of the hundreds of the wires! But thanks to all of you who came, were convinced and share 20th's confidence in this great attraction!)

THIRD WAR LOAN SEPT. 9th to 20th. GET READY!

L. A. Strong Despite H.O.'s; 'Weather' Stout $53,300 for 5 Spots; Durbin Terrif 37G in 2d Week, Two Houses

Los Angeles, Aug. 3.

Deanna Durbin's 'Her's to Hold' is proving a big money-getter for the Pantages and Hillstreet, chalking up a terrific $37,000 for holdover session. Looks good for two more stanzas. First and second week business at these two houses is tops for any Universal picture ever to play the theatres which get all ace product from that company.

'Stormy Weather,' in five Fox-West Coast theatres, is doing a stout $53,-300. Warner's 'Constant Nymph,' in third session at three houses, is good for $29,000. 'Spitfire,' only war film among firstruns, is neat $8,400 at Hawaii. Despite heat and holdovers in eight deluxers, trade is holding strong.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 40-85)—'Stormy Weather' (20th) and 'Jitterbugs' (20th). Snappy $6,500. Last week, 'DuBarry Was Lady' (M-G) and 'Harrigan's Kid' (M-G), nifty $6,300.

Chinese (Grauman-WC) (2,034; 40-85)—'Stormy Weather' (20th) and 'Jitterbugs' (20th). Excellent $13,500. Last week, 'DuBarry' (M-G) and 'Harrigan's Kid' (M-G), first-rate $13,500.

Downtown (WB) (1,800; 40-85)—'Constant Nymph' (WB) (3d wk). Okay $12,000, and holds. Last week, good $15,000.

Four Star (UA-WC) (900; 40-65)—'Stage Door Canteen' (UA) (3d wk). Profitable $4,000 after nice $4,400 last week.

Hawaii (G&S) (1,100; 40-75)—'Spitfire' (Goldwyn) and 'Falcon in Danger' (RKO). Neat $8,400. Last week, 'Crime Doctor' (Col) and 'Great Life' (Col) (4th wk-5 days), okay $2,000.

Hollywood (WB) (2,756; 40-85)—'Constant Nymph' (WB) (3d wk). Good $8,500; holds. Last week, neat $12,000.

Orpheum (D'town) (2,200; 40-65)—'Here Comes Kelly' (Mono) and Jimmie Lunceford orch on stage. Jivy $20,000. Last week, 'Hi' Ya, Chum' (U) and Vaughn Monroe orch, Radio Rogues on stage, sweet $19,500.

Pantages (Pan) (2,812; 40-85)—'Hers to Hold' (U) (2d wk) and 'Lady's Day' (RKO). Beating all previous Durbin pix here. Great $17,500 after sock $20,100 first week.

Paramount (F&M) (3,389; 44-88)—'Frankenstein Wolf Man' (U) and 'Captive Wild Woman' (U) (2d wk-5 days). Okay $11,000 for five days. Last week, stout $28,000.

Paramount Hollywood (F&M) (1,-451; 44-88)—'Frankenstein Meets Wolf Man' (U) and 'Captive Wild Woman' (U) (2d wk-5 days). So-so $6,500. Last week, money-making $12,000.

RKO Hillstreet (RKO) (2,890; 40-65)—'Hers to Hold' (U) (2d wk) and 'Ladies Day' (RKO). Grand $19,500. Last week, $21,900, topping all previous Durbins.

Ritz (F-WC) (1,372; 40-85)—'Stormy Weather' (20th) and 'Jitterbugs' (20th). Nifty $7,000. Last week, 'DuBarry' (M-G) and 'Harrigan's Kid' (M-G), $7,400.

Rivoli (F-WC) (880; 40-85)—'Stormy Weather' (20th) and 'Jitterbugs' (20th). House reopened for another five-theatre spread on all-Negro musical. Neat $3,300.

State (Loew's-WC) (2,204; 40-85)—'Stormy Weather' (20th) and 'Jitterbugs' (20th). Strong $23,000. Last week, 'Du Barry' (M-G) and 'Harrigan's Kid' (M-G), sturdy $21,000.

United Artists (UA-WC) (2,100; 40-85)—'DuBarry' (M-G) and 'Harrigan's Kid' (M-G). Moveover, solid $8,500. Last week, 'Lady Burlesque' (UA) and 'Yanks Ahoy' (UA), neat $8,000.

Wilshire (F-WC) (2,296; 40-85)—'DuBarry Was a Lady' (M-G) and 'Harrigan's Kid' (M-G). Mild $5,700. Last week, 'Lady Burleque' (UA) and 'Yanks Ahoy' (UA) fair $5,600.

Wiltern (WB) (2,756; 40-65)—'Constant Nymph' (WB) (3d wk). Fine $8,500 after good $11,500 last week.

SOEG Wants More Moolah

Hollywood, Aug. 3.

More than two months ahead of time, the Screen Office Employees Guild has requested the heads of major film exchanges to reopen the wage agreement which expires Oct. 19.

Early meeting was asked by the white collar workers because of the delay in all problems to be approved by the War Labor Board. Because of the salary scales prevalent in exchanges, the workers in that section of the film industry will demand a bigger hike than the collarites in the studios, who are making more money and asking for a 7% increase.

Key City Grosses

Estimated Total Gross
This Week $2,249,500
(Based on 28 cities, 174 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,470,500
(Based on 26 cities, 166 theatres)

'Nymph' Frisky 23½G in Hub H.O.

Boston, Aug. 3.

Hub film and vaude houses continue doing a whopping business. The town has been buzzing all week with preparations for RKO's world preem of the Jap meller, 'Behind the Rising Sun' at Keith Memorial today (3).

With a whole stable of drumbeaters working on it the publicity breaks and stunts have been high, wide and handsome.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Good Morning, Judge' (U) plus Horace Heidt band. May hit well above $30,000. Last week, Leopard Man, (RKO) plus Margie Hart, Tommy Tucker orch and others did good $24,000.

Fenway (M&P) (1,373; 40-60)—'Background to Danger' (WB) and 'Spotlight Scandals' (Mono). Fair $6,500. Last week, 'Dixie' (Par) and 'Aerial Gunner,' (Par) okay $5,900.

Memorial (RKO) (2,900; 44-75)—'Hit the Ice' (U) and 'Get Going' (U) (2d wk) ended second lap (2) with strong $25,500. 'Behind Rising Sun' (RKO) today (3).

Metropolitan (M&P) (4,367; 35-65)—'Constant Nymph' (WB) and 'Good Luck, Mr. Yates' (Col) (2d wk). Still good in second week at $23,500. Opening stanza went through roof with $30,000.

Orpheum (Loew) (2,900; 44-65)—'DuBarry Was Lady' (M-G) in second frame plus new second feature, 'Hitler's Madman' (M-G), okay at $17,000. 'DuBarry' with 'Murder in Times Sq.' (Col) opened to $25,000.

Paramount (M&P) (1,300; 33-66)—'Background to Danger' (WB) and 'Spotlight Scandals' had strong week at $13,500. Last week, 'Dixie' (Par) and 'Aerial Gunner' (Par), $12,500 in third week in the Hub.

State (Loew) (3,200; 44-65)—'DuBarry Was a Lady' (M-G) in second stanza plus new support of 'Hitler's Madman' (M-G) dipped to $9,-500, from about $12,500 the week before.

Translux (Translux) (900; 28-65)—'Gentle Gangster' (Rep) and 'Blues in Night' (WB) (subsequent run). Slow at $3,800. 'Invisible Ghost' (Mono) and 'Doomed to Die' (Mono), both old hat, did alright $4,500.

'Mission' Sock $10,000, 'China' Hot 9G, Mont'l

Montreal, Aug. 3.

'Mission to Moscow,' at Loew's, and 'China,' at Palace, are leaders here currently.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'China' (Par). Fine $9,000. Last week, repeat 'Lily Mars' (M-G), good $6,500.

Capitol (CT) (2,700; 30-62)—'Slightly Dangerous' (M-G) and 'Hired Boss' (20th) (2d wk). Trim $6,000 after sock $8,000 opener.

Loew's (CT) (2,800; 35-67)—'Mission Moscow' (WB). Will top town, smash $10,000. Last week, repeat 'Human Comedy' (M-G), good $6,000.

Princess (CT) (2,300; 30-52)—'Jitterbugs' (20th) and 'Ox-Bow Incident' (20th). Average $5,000. Last week, 'Zombie' (RKO) and 'Leopard Man' (RKO) (2d wk), nice $4,000.

Strand (United Amusements) (750; 35-45)—'False Faces' (Rep) and 'Swing Your Attraction' (Rep). Average $2,800. Last week, 'Escaped Gestapo' (Indie) and 'Clancy St. Boys' (Mono), $3,000.

Orpheum (Ind) (1,100; 30-60)—'Stage Door Canteen' (UA) (4th wk). Still clicking at okay $4,000, after smart $4,500 last week.

St. Denis (France-Film) (2,500; 30-40)—'Le Recif de Corail' and 'Prince Bou-Boule.' Good $3,200. Last week, 'Les Gais Lurons,' $2,700.

'Dixie' Terrif $12,600, Ace Filmer in Omaha; 'Tickets'-Foster 16½G

Omaha, Aug. 3.

Weekend upbeat saved business from an anticipated slump. Beatrice Kay, Chuck Foster band with 'Two Tickets to London' at Orpheum is only average but 'Dixie' at Paramount is smash for best total here since house reopened about five months ago.

Estimates for This Week

Paramount (Tristates) (3,000; 11-50)—'Dixie' (Par) and 'Good Morning Judge' (U). Terrific $12,600, for top gross here in 22 weeks. Last week, 'Stormy Weather' (20th) and 'Morning Judge' (U), oke $9,000.

Orpheum (Tristates) (3,000; 20-65)—'Two Tickets London' (U) and stage show with Beatrice Kay and Chuck Foster band. Fair $16,500. Last week, 'Young Willing' (UA) and vaude headed by Spike Jones band, smash $20,500, one of year's biggest grosses here.

Brandeis (Mort Singer) (1,500; 11-50)—'Action North Atlantic' (WB) and 'Sarong Girl' (Mono) (2d wk). Satisfactory $4,800. Last week, big $7,800.

Omaha (Tristates) (2,000; 11-50)—'Stormy Weather' (20th) and 'Morning Judge' (U), moved over from Paramount. Light $7,000. Last week, 'Lily Mars' (M-G) and 'Prairie Chickens' (UA), moveover, average $7,500.

Town (Goldberg) (1,400; 11-30)—'Law Rides Again' (Mono), 'Lady Bodyguard' (Par) and 'Spy Train' (Mono), triple split with 'Sundown Trail' (PRC), 'Buck Benny Rides' (Par) and 'Ain't Hay' (U) and 'Kid's Last Ride' (Mono), 'Las Vegas Nights' (Par), 'Don't Get Personal' (U) and 'Chamber Horrors' (Mono). Nice $1,600. Last week, 'Santa Fe Scouts' (Rep), 'Wings Pacific' (Mono) and 'Holmes Secret Weapon' (U) triple split with 'Carson City Cyclone' (Rep), 'Rangers Ride Again' (Par), 'Shadow Doubt' (U) and 'Cherokee Strip' (Par), 'Round Mountain' (Par) and 'Sign of Wolf' (Mono), $1,300.

'Nymph' Leads Frisco, Solid $29,000; Monroe Lifts 'Falcon' to Stout 28G

Broadway Grosses

Estimated Total Gross
above $30,000. Last week, 'Leopard
(Based on 13 theatres)
Total Gross Same Week
Man' (RKO) plus Margie Hart,
(Based on 12 theatres)

'Lucky' Fat 24G, Top Cleve. Film

Cleveland, Aug. 3.

Charles Barnet's band and 'First Comes Courage' at Palace are a bit disappointing but extra good considering sock biz last week. 'Mr. Lucky,' which started out with a smash 'around-the-clock opening at Hipp, is great, and only a step behind. Holds over.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Action North Atlantic' (WB). Big $7,500 on moveover. Last week, 'Bombardier' (RKO), moveover, smash $9,200.

Hipp (Warners) (3,700; 35-55)—'Mr. Lucky' (RKO). Great $24,000. Skedded for another stanza. Last week, 'Action North Atlantic' (WB), satisfactory $14,000.

Lake (Warners) (800; 35-55)—'Appointment Berlin' (Col) (2d wk). Average moveover at $2,000. Last week, 'Bombardier' (RKO) (4th wk), smart $2,100.

Palace (RKO) (3,700; 35-85)—'First Comes Courage' (Col) plus Charlie Barnet orch and Mitzi Mayfair, others. Barnet pulling strongly, but letdown after last week. Extra good $26,500. Last week, 'Raid Calais' (20th) plus Lionel Hampton orch and Dooley Wilson, torrid $31,-000.

State (Loew's) (3,450; 35-55)—'Youngest Profession' (M-G). Oke for family trade, but not enough to go over a moderate $15,000. Last week, 'Dixie' (Par) (2d wk), grand $18,000.

Stillman (Loew's) (2,700; 35-55)—'Dixie' (Par) (3d wk). Hefty $8,500, and possibly another h.o. Last week, 'Stage Door Canteen' (UA) (5th wk), knocked off some attendance records on phenomenal downtown run, big $10,000.

Hathaway on 'Indiana'

Hollywood, Aug. 3.

Henry Hathaway draws director chore on 'Home In Indiana,' to be produced in Technicolor by Andre Daven at 20th-Fox starting Sept. 1.

Film is based on the Satevepost serial, 'The Phantom Filly,' by George Agnew Chamberlain.

M-G'S CHI ED PIC

Hollywood, Aug. 3.

Metro will do a picture around the career of Dempster McMurphy, onetime managing editor Chicago Daily News and connected with the Insull utilities empire.

Gets title of 'The Hoodlum Saint.'

San Francisco, Aug. 3.

'The Constant Nymph' is pacing the town, adding up to fine $29,-000 at the Fox. Good stage bill is lifting 'Falcon in Danger' at the Golden Gate to big $28,000.

Estimates for This Week

Fox (FWC) (5,000; 55-75)—'Constant Nymph' (WB) and 'Avengers' (Par). Drawing to tune of solid $29,000. Last week, 'DuBarry Was Lady' (M-G) and 'Purple V' (Rep) (2d wk), okay $19,000.

Golden Gate (RKO) (2,850; 44-75)—'Falcon in Danger' (RKO), plus stage show headed by Vaughn Monroe orch. Stage show is heavy draw for stout $28,000. Last week, 'Mr. Lucky' (RKO) (3d wk), and Count Basie on stage, sock $27,000.

Orpheum (Blumenfeld) (2,440; 60-75)—'Hers to Hold' (U) and 'He's My Guy' (U) (2d wk). Strong $16,-000. Last week, terrific $21,000.

Paramount (FWC) (2,470; 55-75)—'Background Danger' (WB) and 'Thumbs Up' (Rep) (2d wk). In groove at $17,500. Last week, $25,-000, nice.

St. Francis (FWC) (1,475; 55-75)—'DuBarry Was Lady' (M-G) and 'Purple V' (Rep) (moveover). Terrific $14,000 on round-clock policy. Last week, 'Lily Mars' (M-G) and 'False Faces' (Rep) (moveover), good $12,000.

United Artists (Blumenfeld-UA) (1,100; 60-75)—'Stage Door Canteen' (UA) (3d wk). Holding well, tremendous $15,000. Last week, great $16,400.

Warfield (FWC) (2,650; 55-75)—'Cowboy Manhattan' (U) and stage bill headed by Cross & Dunn. Satisfactory $22,500. Last week, 'Bomber's Moon' (20th) and stage show topped by Hilo Hattie, surprising $29,500.

Esquire (Blumenfeld) (950; 60-75)—'Rhythm Islands' (U) and 'Ghosts on Loose' (U), round-clock policy bringing good $12,000. Last week, 'White Savage' (U) and 'Hi, Buddy' (U) (3d wk), fine $9,000.

T. TUCKER ORCH BOOSTS 'GUNNER' TO 23½G, PITT

Pittsburgh, Aug. 3.

Biz in Golden Triangle glittering again. Tommy Tucker orch leading Stanley's 'Aerial Gunner' into front, while rest of town, except the Harris, holds over. Penn gives 'DuBarry' another week as does Fulton with 'Coney Island' in its fifth week.

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—'Coney Island' (20th). Grable starrer takes another week, 5th, at brisk $6,500. Last week swell $8,000.

Harris (Harris) (2,200; 30-60)—'What's Buzzin, Cousin' (Col) and 'Crime Doctor' (Col), looks like $6,-000. Last week, 'Two Tickets to London' (U) and 'Jitterbugs' (20th), mild at $6,500.

Penn (Loew's) (3,300; 30-60)—'Du Barry' (M-G). Swell $18,000 on second week. Last week terrific $23,000.

Ritz (WB) (800; 30-60)—'Pride of Yankees' (RKO). First time around at pop admission after run last fall at advanced prices. Looks like comfortable $3,200. Last week, 'Bataan' (M-G) (3d wk), satisfactory $2,500.

Senator (Harris) (1,750; 30-60)—'Union Pacific' (Par). Revival should do $3,400. Last week, 'Stormy Weather' (20th), brisk at $3,800.

Stanley (WB) (3,800; 30-60)—'Aerial Gunner' (Par) and Tommy Tucker orch on stage. Steady at $23,-500. Last week, 'This Land Is Mine' (RKO) with 3 Stooges and Cliff Edwards, satisfactory $20,500.

Warner (WB) (2,000; 30-60)—'Mr. Lucky' (RKO) (3d wk). Headed for swell $7,000. Last week big at $9,000.

'Weather' Warm $14,600, Port.; 'Lady' Tall 9G, 2d

Portland, Ore., Aug. 3.

Two new pix only this week, 'Bombardier' at the Orpheum and 'Stormy Weather' at Paramount, both being winners. 'DuBarry Was a Lady' is strong h.o. at the United Artists.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Action North Atlantic' (WB) and 'Taxi, Mr.' (UA) (2d wk). Great $9,500 after topping town last week at terrific $15,000.

Mayfair (Parker-Evergreen) (1,-500; 40-65)—'Crystal Ball' (UA) and 'American Empire' (UA) (2d wk). Good $7,500. Last week, bettered expectations with high $9,200.

Orpheum (Harrick-Evergreen) (1,800; 40-65)—'Bombardier' (RKO) and 'Aldrich Swings It' (Par). Strong $13,100. Last week, 'China' (Par) and 'Senoritas from Chicago' (Col) (2d wk), grand $10,800.

Paramount (H-E) (3,000; 40-65)—'Stormy Weather' (20th) and 'Gildersleeve's Bad Day' (RKO). Bangup $14,600. Last week, 'Coney Island' (20th) and 'Great Life' (Col) (2d wk), big $11,000 and moved to Music Box.

United Artists (Parker) (900; 40-65)—'DuBarry Was Lady' (M-G) (2d wk). High $9,000. First week, giant $11,500.

NATIONAL BOXOFFICE SURVEY

Torrid weather and prevalence of holdovers is putting the brakes on business slightly this week, but the manner in which film theatres continue to pile up strong business for this time of year highlights the current week. New entries include 'First Comes Courage' (Col) and 'This Is the Army' (WB), both solid, but 'Constant Nymph' (WB), 'Du Barry Was a Lady' (M-G), 'Hit the Ice' (U), 'Dixie' (Par), 'Stormy Weather' (20th), 'Mr. Lucky' (RKO) and 'Hers to Hold' (U), all recent newcomers, are big money-getters and carrying the load. Columbia's 'Courage,' backed by band in both spots, looks strong $53,000 in Chicago and extra good $26,500, Cleveland. Irving Berlin's 'Army' will be a great $51,000 in N. Y. on opening session, new high for the house.

'Nymph' paces San Francisco at solid $29,000, hot $24,000 Washington with vaude, sparkling in Buffalo, sock $21,000 in Baltimore, ace picture in Seattle, brisk $16,000 in Denver, good for third session in three Los Angeles spots, smash $50,000 second N. Y. stanza, and fine for Louisville second week. 'Ice' is strong on second sessions in Providence, Cincy and Boston.

'Du Barry' shapes as wow $30,000 in Wash., great $12,500 in Indianapolis, hot $9,000 for Portland second sesh, big $19,000 in Balto, smash $20,000 in Providence, hefty $19,000 second Chicago week, sock $18,000 on Pittsburgh h.o., and sockeroo $22,000 in Cincy. 'Dixie' is hitting a new record, bangup $17,500 in K. C., is topping Buffalo with $22,000, socko $25,000 for second Det. week, pacing Omaha filmers at smasheroo $16,500, fine $47,000 for sixth N. Y. week, and robust third Cleve. week.

'Weather,' with big $76,000 second N. Y. stanza, is leading Port. at $14,600, solid $10,000 in Louisville, good in Minneapolis, strong on Balto holdover, stout $53,300 in five L. A. spots, but light on Omaha m.o. 'Lucky' is leading Indianapolis at $13,500 and likewise Cleve. at great $24,000. It's sock $115,000 for second week at N. Y. Music Hall and bangup for third Pitt sesh.

'Hers to Hold,' doing torrid $28,000 second N. Y. stanza, looms strong $16,000 on second Frisco week, robust $26,000 for Chi holdover and lively $9,500 in K. C., big $12,600 for third Balto sesh, and terrif $37,000 for second week in two L. A. spots.

From the keys: 'Stage Door Canteen' (UA), great $58,000 for sixth N. Y. sesh, sock for second Seattle week, and great third sessions in Chi and Frisco; 'Coney Island' (20th), sizzling $35,000 in two Chi spots, great in Minneapolis, fine for fifth Pitt week, sturdy for third Wash. week; 'Souls at Sea' (Par), reissue is strong enough to hold in Denver; 'Lady of Burlesque' (UA), nice $10,000 in Wash.; 'Victory Through Air Power' (UA), steady $11,000 on second N. Y. sesh; 'Background to Danger' (WB), fine $17,500 on Frisco second week and strong $20,000 in Boston m.o.; 'China' (Par), solid $10,000 for fifth week in Chicago; 'Mission to Moscow' (WB), topper in Montreal at $10,000; 'What's Buzzin', Cousin' (Col), solid $21,000 in Balto and big second Seattle week; 'Two Tickets to London' (U), robust $9,500, Buff.; 'Youngest Profession' (M-G), modest $15,000, Cleve.; 'Action North Atlantic' (WB), bangup $16,000, Prov., and fine $18,000 Det. second week; and 'For Whom Bell Tolls' (Par), capacity $39,000 for second N. Y. sesh.

"HERS TO HOLD" BUSINESS WAY ABOVE ANY OTHER DEANNA DURBIN PICTURE!

START PLANNING NOW FOR THE 3rd WAR LOAN DRIVE—SEPT. 9th-20th

Mpls. Okay; 'Weather' Good $11,000, 'Coney' 2d $10,000, 'Savage' $7,500

Minneapolis, Aug. 3.

Although there has been a slide from the recent extreme highs, box-office results still bring smiles to managerial faces. Particular clicks currently are 'Stormy Weather' and a holdover, 'Coney Island.' Latter whammed 'em in its initial canto and still is showing a terrific punch. 'Jitterbugs' and 'White Savage,' newcomers, are also giving a good account of themselves. Included in the lineup, too, the holdover 'Action in the North Atlantic' and the reissue 'The Devil and Daniel Webster,' need make no b.o. apologies.

After a several weeks' absence stage shows return to the Orpheum Friday (6) for three consecutive weeks, starting with Blue Barron's orch.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Gillespie's New Assistant' (M-G) and 'Prison Mutiny' (Mono), dual first-runs. Reached good $2,300 in five days. 'Redhead From Manhattan' (Col) and 'Spy Train' (Mono), also dual first-runs, opened today (3). Last week, 'Crime Doctor' (Col) and 'Harrigan's Kid' (M-G), good $2,000 in six days.

Century (P-S) (1,600; 40-55)—'White Savage' (U). Panned by critics, but still getting respectable play. Good $7,500 in prospect. Last week, 'Crash Dive' (20th) (2d wk), okay $5,800 after powerful $15,000 first State week.

Gopher (P-S) (1,000; 35)—'Jitterbugs' (20th). They're hungry for laughs and flocking to this one. Fine $5,500 indicated. Last week, 'Captive Wild Woman' (U), good $4,200.

Lyric (P-S) (1,001; 40-55)—'Action in North Atlantic' (WB) (2d wk). Moved here from Orpheum and holding up well. With help of special midnight showing of 'Human Comedy' M-G) will reach fine $6,000. Last week, 'Hers to Hold' (U) (2d wk), big $6,500 on top of socko $13,000 Orpheum initial session.

Orpheum (P-S) (2,800; 40-55)—'Stormy Weather' (20th). Headed for good $11,000. Last week, 'Action in North Atlantic' (WB), good $10,000.

State (P-S) (2,300; 40-55)—'Coney Island' (20th) (2d wk). After sizzling $17,000 first week, should gather sweet $10,000 currently.

Uptown (Par) (1,000; 25-44)—'My Friend Flicka' (20th). First neighborhood showing and stretching toward good $3,800. Last week, 'More the Merrier' (Col), very big $4,500.

World (Par-Steffes) (350; 40-55)—'Devil and Daniel Webster' (RKO) (reissue). Presented at this house first as 'All That Money Can Buy.' With the originally suggested title heavily advertised and sex angle stressed, it's rolling in direction of very big $5,000. Last week, 'At Dawn We Die' (Rep) okay $2,000.

'Nymph,' Hipp's Anni Show, $21,000 in Balto

Baltimore, Aug. 3.

Strong entries locally, notably 'Constant Nymph' at Stanley and 'DuBarry Was Lady' at Loew's Century. Marking its 12th anniversary, the vaudfilm Hipp is emphasizing its stage budget with a three-way headliner layout of Smiley Burnette, Jimmie ('The Johnson Family') Scribner, and Victor Borge, and it's all sending film, 'What's Buzzin', Cousin?' into top figures.

Estimates for This Week

Century (Loew-UA) (3,000; 17-55)—'DuBarry' (M-G). Big $19,000 indicated. Last week, 'Youngest Profession' (M-G) was helped some by opening-day p.a. of Virginia Weidler, with fair $13,200 the final count.

Hippodrome (Rappaport) (2,240; 17-66)—'What's Buzzin', Cousin?' (Col) plus 12th Anniversary ballyhoo wrapped around stage layout headed by Smiley Burnette, Jimmie Scribner and Victor Borge. Solid $21,000. Last week, second of 'Mr. Lucky' (RKO) and vaude, held up well at $14,300 after a big opening round to $19,200.

Keith's (Schanberger) (2,460; 17-55)—'Hers to Hold' (U) (3d wk). Biz remains highly constant; $12,600 after booming initial sesh at $16,300.

Mayfair (Hicks) (980; 25-50)—'Silver Spurs' (Rep). Okay $5,500. Last week, 'Salute for Three' (Rep), average $4,200.

New (Mechanic) (1,680; 17-55)—'Stormy Weather' (20th) (2d wk). Getting surprisingly good response at possible $5,500 after very strong opening round at $8,800.

Stanley (WB) (3,280; 20-60)—'Constant Nymph' (WB). Class trade upping to bullish $21,000, and holds. Last week, 'Background to Danger' (WB) (2d wk) failed to hold up at $8,900 after satisfactory first round at $15,700.

Valencia (Loew's-UA) (1,480; 17-55)—'Stage Door Canteen' (UA) (moveover) (2d wk). Above average $4,500 after fine $5,900 on initial sesh, which followed three bango weeks previously in Century.

'Nymph' Brisk $16,000, Denver; 'Souls' Big 15G

Denver, Aug. 3.

'Constant Nymph' is pacing the city, playing day-date at Denver and Esquire. Reissue of 'Souls at Sea' is remarkably strong at the Denham and is holding over.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Stormy Weather' (20th) and 'Get Going' (U), after week at each Denver and Esquire. Fine $7,500. Last week, 'Hers to Hold' (U) and 'Senoritas from Chicago' (Col), via Denver and Esquire, $8,000.

Broadway (Fox) (1,040; 30-65)—'Stage Door Canteen' (UA) (2d wk) after week each at Denver, Esquire, Aladdin, Rialto. Good $3,500. Last week, fine $4,000.

Denham (Cockrill) (1,750; 30-60)—'Souls at Sea' (Par). (Reissue.) Big $15,000 and holds over. Last week, 'Dixie' (Par) (4th wk), and 'Aldrich Swings It' (Par), nice $8,500.

Denver (Fox) (2,525; 30-65)—'Constant Nymph' (WB) and 'Nazty Nuisance' (UA), day-date with Esquire. Fine $13,000. Last week, 'Stormy Weather' (20th) and 'Get Going' (U), also at Esquire, big $15,000.

Esquire (Fox) (742; 30-65)—'Constant Nymph' (WB) and 'Nazty Nuisance' (UA), also at Denver. Good $3,000. Last week, 'Stormy Weather' (20th) and 'Get Going' (U), also at Denver, fine $3,500.

Orpheum (RKO) (2,600; 30-65)—'DuBarry Was Lady' (M-G) and 'Squadron Leader X' (2d wk). Fair $9,000. Last week, big $15,800.

Paramount (Fox) (2,200; 30-50)—'Background Danger' (WB) and 'He's My Guy' (U). Big $9,500. Last week, '2 Tickets London' (U) and 'All by Myself' (U), nice $8,000.

Rialto (Fox) (878; 30-65)—'Hers to Hold' (U) and 'Senoritas from Chicago' (Col), after week at each Denver, Esquire, Aladdin. Nice $3,500. Last week, 'Stage Door Canteen' (UA), via Denver, Esquire, Aladdin, Broadway route, fine $4,000.

Bigger % Cues NW Upbeat, Says 20th

Minneapolis, Aug. 3.

Bigger returns being garnered by percentage pictures in the territory's smaller towns hardest hit by wartime population dislocations are indicative of generally improved theatre business in such situations, according to M. L. Levy, 20th-Fox district manager. Almost without exception, the percentage pictures are bringing substantial returns to the exchange on their small-town engagements, Levy says. The revenue, in fact, is frequently setting a new high for the situations involved.

Levy attributes the improvement in business to the zooming purchasing power resulting from large crops and high farm prices, along with a hunger for film entertainment because bad winter weather kept many prospective patrons away from theatres. Most small town theatres are overcoming the adverse factors of population losses through these offsets and are operating well in the black, according to his information.

The boycott of 20th-Fox's 'Hello, Frisco, Hello,' and RKO's 'Pride of the Yankees' by many Twin City independent exhibitors because of the percentage demands for them is 'hurting' the boycotters worse than the exchanges, it's insisted by Levy and L. E. Goldhammer, RKO district manager. Both exchanges assert they're far ahead of last year in business volume.

Mitchell Franklin's Surprise Marriage

St. John, N. B., Aug. 3.

The time and the place provided the element of surprise in the marriage of Agnes Margaret (Pat) Yorke, local school teacher, and Mitchell Franklin, secretary of the Franklin & Herschorn theatre circuit and for the past year in the R.C.A.F.

The original plans had been for a home wedding in St. John, but when Franklin received a 10 days' leave from the air force station at Toronto, to attend a Paramount sales convention in N. Y. City, as the delegate from Franklin & Herschorn, he long-distanced his fiancee, and she railed immediately for New York to join him. They were married at City Hall before the formal announcement of their engagement had been made in the local paper.

CIO Mgrs. Union In Big N.Y. Drive

Newly organized Motion Picture Theatre Managers & Employees Local 152, which started a drive last week to organize front of houses in film theatres of Greater New York, Westchester, Suffolk and Nassau counties claims to have added 500 members during past week, now bringing claimed membership up to 2,500. Recent members were result of out-of-town drives in Westchester, Nassau and Suffolk counties.

Upon return of Dominick F. Berreca, prez of new union from Chicago this week, it is expected all-out drive on the Greater N. Y. houses of majors and indie circuits will get under way. Berreca's trek west was to confer with parent body of the CIO, with view of augmenting union's steering committee with group from the parent union. Some of the national organizers are figured to return with Berreca for the all-out membership drive.

Main drive is being concentrated upon managers of the filmeries, with union sanguine that once the managers are in, the remaining staffs will automatically come in. Aside from managers, union also will take in assistant managers, doormen, ushers, cashiers, matrons and counsellors.

Within past week new union was given vote of confidence and cooperative assurance by the Screen Publicists Guild and Screen Office Employees Guild, latter taking in white-collar workers of the office personnel of film company eastern home offices and exchanges.

Berreca was due back from Chicago on Monday (2) but at union headquarters it was said he would not return until latter part of week.

SPG Burned; Claims Pix Cos. 'Stalling' New Pacts

Rank and file of the Screen Publicists Guild, N. Y., which held a meeting several nights ago to consider the situation, is reported burning over what, to them, appears to be stalling on the part of major homeoffices as to wage scale negotiations for the second year of contracts in force.

While the first year of the agreements expired in May, there has been no action with respect to demands for increases and reclassifications. When negotiations several weeks ago reached an impasse, the matter was referred to arbitration, but so far arbiters have not been chosen. Meantime, homeoffices now want to negotiate separately rather than through the two-man committee originally set up.

Detroit Cues Possibility of Raising Assessments Because of Bigger B.O.

Detroit, Aug. 3.

Evidence that theatres here won't be able to take the usual annual depreciation on their property for tax purposes was given when the Michigan State Tax Commission refused to reduce the assessment on the Palms-State, United Detroit first-run house.

The case, which was a sample one for many downtown proprietors, was carried to the State body after the city assessors not only refused to allow the usual decline in a theatre's value but increased the evaluation. The Michigan tax commission not only felt that such tactics were in the province of the city assessors but that under wartime inflated values and the pix boom it was reasonable to assume that the theatre values had increased.

The saddest blow of all, in view of the heavy taxes today, was that the new higher figure was 'frozen' for three years. Should the current war boom for pix end, theatres still will be taxed on a basis of inflated values.

'Big'-'Tickets' Dual Headed for Top In OK Detroit, $33,000; 'Bataan' 21G

Detroit, Aug. 3.

Unusual summer continues here, with few bills able to elbow into the loop because of the warranted holdovers.

Only two new bills got in this week, because of the general strength, with 'Mr. Big' and 'Two Tickets to London' headed for the top spot at the Fox, and the coupling of 'Bataan' and 'Stranger in Town' at the United Artists was off to a great start.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Coney Island' (20th) (3d wk) and 'Good Morning, Judge' (U). Former moved in from two great weeks at Fox and, given a freshener, up to great $9,500. Last week, 'Hit Ice' (U) (3d wk) and 'Holmes in Washington' (U) (2d wk), fine $8,200.

Broadway-Capitol (United Detroit) (2,800; 66-76)—'China' (Par) and 'Salute for Three' (Par) (4th wk). Still rolling along, with $8,500 sighted after last week's brisk $12,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Mr. Big' (U) and 'Two Tickets to London' (U). Good start presaging choice $33,000. Last week, 'Coney Island' 20th) and 'Get Goin'' (U) (2d wk.) fine $31,000 behind first week's terrific $46,000.

Madison (United Detroit) (1,800; 55-75)—'More Merrier' (Col) and 'Reunion in France' (M-G). Nice $4,600. Last week, 'Moon Is Down' (20th) and 'White Savage' (U), back in loop for okay $4,200.

Michigan (United Detroit) (4,000; 55-75)—'Dixie' (Par) and 'Night Plane for Chungking' (Par) (2d wk.). Continuing merry pace with $25,000 sighted after last week's potent $36,000.

Palms - State (United Detroit) (3,000; 55-75)—'Action in North Atlantic' (WB) and 'Cinderella Swings It' (RKO) (2d wk.). Fine $18,000 after first week's smash $26,000.

United Artists (United Detroit) (2,000; 55-75)—'Bataan' (M-G) and 'Stranger in Town' (M-G). Sock $21,000. Last week 'Youngest Professiion' (M-G) and 'Assignment in Brittany' (M-G) (2d wk.), strong $12,000 after first week's great $18,000.

'DU BARRY' $3,000, 'NYMPH' 24G, D. C.

Washington, Aug. 3.

There is no late July or early August lull in film attendance in this overcrowded city. First-run houses are enjoying holiday-like business. Only matinees are off, but this slump is offset by sizzlnig night business.

'DuBarry Was a Lady' leaped to the front of the parade once the ticket windows opened. 'Constant Nymph' is also a big winner, with the second-run houses sharing in the prosperity.

Estimates for This Week

Capitol (Loew) (3,424; 30-75)—'Du Barry Was Lady' (M-G) with vaudeville. Walloping $30,000 and will probably hold. Last week, 'Lady of Burlesque' (UA) with vaudeville, Crackerjack $28,000, and moved to second-run Columbia.

Columbia (Loew) (1,220; 40-60)—'Lady of Burlesque' (UA). Will get $10,000. Last week, 'Stage Door Canteen' (UA), wound up five weeks on F street with grand $8,000.

Earle (WB) (2,210; 30-90)—'Constant Nymph' (UA) with vaudeville. Attracts femmes for red-hot $24,000. Last week, 'China' (Par) with vaudeville clicked for solid $23,000.

Keith's (RKO) (1,800; 30-55)—'Bombardier' (RKO) second week. Looks like neat $11,000 after first seven days of $16,000.

Metropolitan (WB) (1,800; 30-55)—'Desperadoes' (Col). Headed for swell $7,500. Last week, 'Background to Danger' (WB), good $5,600.

Palace (Loew) (2,242; 40-60)—'Coney Island (20th). Will get nice $14,000 after two earlier weeks of $25,000 and $17,000.

'DuBarry' Whammo $20,000, Providence

Providence, Aug. 3.

Still going strong hereabouts is 'Hit the Ice,' at the RKO Albee, in its second week. Starting big is Loew's State's 'DuBarry Was a Lady.' Majestic running well with 'Action in the North Atlantic.' Surprising run for revivals of 'Union Pacific' and 'Souls at Sea' enjoyed by Strand theatre.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Hit Ice' (U) and 'Lady in Distress' (RKO) (2d wk). Socko first run earned holdover, plenty strong at $15,000. Opening sesh nifty $20,000.

Carlton (Fay-Loew) (1,400; 30-50)—'Coney Island' (20th) (3d downtown wk). Holding very nicely at sound $3,200. Last week, 'Stage Door Canteen' (UA) (4th downtown wk), very nice $3,000.

Fay's (Indie) (2,000; 30-50)—'Border Patrol' (Rep) and vaude. Good $6,000. Last week, 'Came to Blow Up America' (20th) and vaude, nice $7,000.

Majestic (Fay) (2,200; 30-50)—'Action in North Atlantic' (WB). Nifty $16,000. Last week, 'Coney Island' (20th) (2d wk), very good $13,000.

State (Loew) (3,200; 30-50)—'DuBarry Was Lady' (M-G) and 'Power of Press' (M-G). Zowie $20,000. Last week, 'Youngest Profession' (M-G) and 'Two Senoritas from Chicago' (M-G), snappy $16,000.

Strand (Indie) (2,000; 30-50)—'What's Buzzin', Cousin,' (Col) and 'Appointment in Berlin' (Col). Opened Monday (2). Big surprise of last week was zowie $11,000 knocked off by two oldies, 'Souls at Sea' (Par) and 'Union Pacific' (Par).

Mellett

Continued from page 3

rather than 'one original and four carbon copies.'

Rogers also set forth the aims of today's huddle.

'There are two things we want to do,' said Rogers. 'First we want to give the people pictures of the war and the fighting. Second, we want to get across some information programs.'

Indications are that the newsreels will handle more and more of the actual fighting footage, with the Army cutting down on films made for public distribution. In general, it is expected that Hoyt will follow in the footsteps of Lowell Mellett, who established harmonious relations with the industry, and fought the industry's battles against what were considered unreasonable requests.

TITLE CHANGES

Hollywood, Aug. 3.

'Jenny Was a Lady' new tag on 'Female of the Species' at Metro.

'A Night of Adventure' at Columbia became 'Passport to Suez.'

'Thinkin' of You' is release handle

'Lucky' Stout $13,500, Indpls.; 'Du Barry' 12½G

Indianapolis, Aug. 3.

With new attractions playing main downtown spots, grosses here will be mansized again this week. 'Gals Incorporated,' running with Woody Herman's band, looks to lead the town at the Circle, with the Indiana's 'Mr. Lucky' coming in ahead of the other straight filmers. 'DuBarry,' doing well at Loew's, already is assured a holdover.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-55)—'Girls, Incorporated' (RKO) and Woody Herman orch. Band show with classy supporting acts is big draw for satisfactory $17,000. Last week, sock $11,700 for 'Mister Big' (U) and 'Two Tickets to London' (RKO) at 50c top.

Indiana (Katz-Dolle) (3,300; 30-50)—'Mr. Lucky' (RKO) and 'Gildersleeve's Bad Day' (RKO). Fat $13,500. Last week, swell $9,800 on second stanza of 'Dixie' (Par) and 'Aerial Gunner' (Par) after terrific $17,000 opener.

Keith's (Indie) (1,200; 30-50)—'Purple V' (Rep) and vaudeville. Average $3,500 on weekend run. Last week, oke $3,300 on same basis for 'Jacare' (UA) and vaudeville.

Loew's (Loew's) (2,450; 30-50)—'DuBarry Was Lady' (M-G) and 'Crime Doctor' (Col). Doing swell at $12,500, with additional playing time assured. Last week, nifty $11,400 for 'Youngest Profession' (M-G) and 'Harrigan's Kid' (M-G).

Lyric (Katz-Dolle) (1,600; 30-50)—'Dixie' (Par) and 'Aerial Gunner' (Par). Still looks good for oke $3,500 on moveover after two solid weeks at Indiana. Last week, trim $3,000 on moveover-holdover of 'Action in North Atlantic' (WB) and 'All By Myself' (U) after oke $5,200 previous week.

OPS WANT 15% TILT FROM CENTURY CHAIN

Formal notice that the Empire State Motion Picture Operators Union, N. Y., is prepared to negotiate wage scales for next year under a long-term contract held with Century circuit in Brooklyn and Long Island, as well as a few scattered independents, has gone out under the signature of Herman Gelber, who under the recent merger plan is president of both Empire and Local 306, Moving Picture Machine Operators of N. Y.

Reported Gelber will ask for the limit of 15% greater than earned on Jan. 1, 1941, under the so-called Little Steel formula.

WALTER WANGER'S Spectacular Triumph

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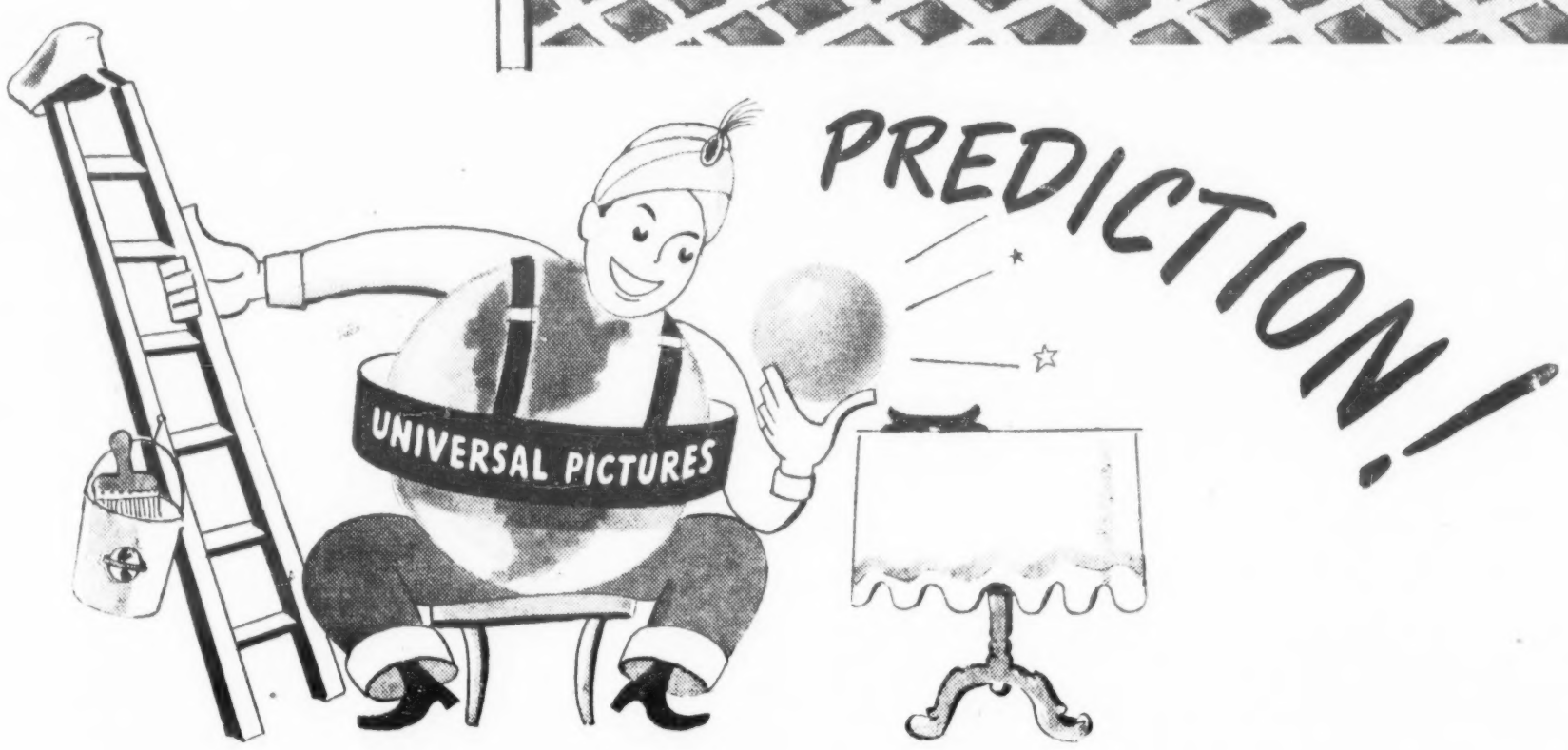

Look up your figures on Walter Wanger's "Eagle Squadron" and "Arabian Nights"! "We've Never Been Licked" will lick these two!

Our next big war job! Third War Loan starts September 9th! Get ready.

YOUNG IDEAS

(Continued from page 8)

situation in 'Young Ideas,' an amusing offering that will get by as a solid supporter in all bookings.

Script has many bright moments, especially the conflict between the prof and the two children who are bent on getting their mother out of the small town and back to New York. But the boy fails to reckon on his sister falling in love with a young dramatics professor, but even this fails to prevent splitup and divorce action of the elders until the kids hit a rock and everything pans out okay. Scholastic connivings of the offspring confuse the new stepfather throughout, until the blowoff, when he finally realizes he's the butt of their machinations.

Picture is a lightly concocted and amusing affair, and as such is in tune with present audience requirements for diverting entertainment. Mary Astor and Herbert Marshall team effectively as the elder newlyweds, while Susan Peters and Elliott Reid catch attention as the disrupting youngsters. Richard Carlson steps up another notch as the dramatic prof, while Allyn Joslyn ably handles role of the literary agent.

Walt.

HI DIDDLE DIDDLE

(SONGS)

Hollywood, July 29.

United Artists release of Andrew Stone (Edward F. Finney) production; directed by Stone. Stars Adolphe Menjou, Martha Scott; features Pola Negri, Dennis O'Keefe, Billie Burke, June Havoc. Screenplay, Frederick Jackson; camera, Charles Schoenbaum; editor, Harvey Manger; songs, Foster Carling and Phil Boutelje; cartoon sequence, Leon Schlesinger. Previewed at studio, July 28, '43. Running time, **72 MINS.**

Col. Hector Phyffe ..... Adolphe Menjou
Janie Prescott ..... Martha Scott
Genya Smetana ..... Pola Negri
Sonny Phyffe ..... Dennis O'Keefe
Mrs. Prescott ..... Billie Burke
Leslie Quayle ..... June Havoc
Senator Simpson ..... Walter Kingsford
Peter Warrington, III ..... Barton Hepburn
Spinelli ..... Georges Metaxa
Pianist ..... Marek Windheim
Croupier ..... Eddie Marr
Impresario ..... Paul Porcasi
A Friend ..... Lorraine Miller
Boughton ..... Richard Hageman
Fat Man ..... Bert Roach
Chauffeur ..... Chick Chandler
Maid ..... Ellen Lowe
Cashier ..... Barry McCollum
Bartender ..... Joe Devlin
Minister ..... Hal K. Dawson
Doorman ..... Andrew Tombes
Watson ..... Byron Foulger
Sandra ..... Ann Hunter

This is one of the fastest and wackiest screen farces of the season. It's geared to current audience requirements for laugh entertainment, and is a natural release for the summer season. Picture will give a profitable account of itself in all bookings, and can surprise with hefty grosses in many situations.

Every line and situation is displayed in the broadest farcical vein, with smart lines for the sophisticates neatly blended with easily understood basic comedy, slackstick and accentuated mugging. It's rollicking and spontaneous throughout, with Andrew Stone deftly utilizing the talents of his cast to the limit.

Story is a light framework on which to project the various laugh episodes, but smartly dovetailed together. Martha Scott is to marry gob Dennis O'Keefe, whose ship is delayed in docking to provide hysterical pause in the ceremony. After latter finally takes place, and pair are off on 48-hour honeymoon, there are continual interruptions to distract the lovers until only a few hours of the sailor's leave remain. Frustrated newlyweds are surrounded by wild characters parading continual wacky episodes to delay their romantic inclinations. There's Billie Burke in her usual flustery characterization as the girls' mother; Adolphe Menjou, impecunious con man and father of the boy; Pola Negri, opera star and jealous wife of Menjou; and glamorous night club singer, June Havoc. Supporting cast wanders in singly and in groups to further confuse proceedings for the couple. This 'comeback' pic for Negri, who has been off the screen for many years, is a good reentry.

Picture is filled with bright and sparkling lines. One of best for the picture-wise is running gag handed Menjou, who recognizes a girl at various spots, and finally turns to Miss Burke and declares 'I've seen that girl somewhere before.' Quick retort is: 'She's a particular friend of the director, who uses her in all of his pictures.' Another slick episode is display of June Havoc in slottie-movie singing 'Man in the Big Sombrero,' while she stands beside machine delivering duet wtih herself on the film.

Miss Negri sings 'Evening Star,' while Miss Havoc displays plenty of showmanship in delivery of 'Big Sombrero' and a good torcher tune, 'Loved Too Little Too Late.' She also gets into the swing of things with a broadly farcical characterization of the temperamental singer. Despite the major league competition of the other leads, Miss Havoc catches the spotlight with a fine performance, punching over her lines with excellent timing and personality.

O'Keefe and Miss Scott capably handle the lead spots, with Menjou scoring as the fast-talking and quick-thinking roue and suave con man. Miss Burke is also prominent with her absent-minded dialog. Walter Kingsford and Barton Hepburn are okay in major supporting spots.

Walt.

CALABOOSE

United Artists release of Glenn Tryon production. Stars Jimmy Rogers, Noah Beery, Jr.; features Mary Brian, Bill Henry, Paul Hurst, Marc Lawrence, William Davidson. Directed by Hal Roach, Jr. Story, Donald Hough; adaptation, Harvey Thew and Arnold Belgard; editor, Bert Jordan; camera, Robert Pittack. At Palace, N. Y., dual, week July 29, '43. Running time, **45 MINS.**

Jim ..... Jimmy Rogers
Pike ..... Noah Beery, Jr.
Doris Lane ..... Mary Brian
Tom Prendergast ..... Bill Henry
Ed Hopkins ..... Paul Hurst
Sluggsy Baker ..... Marc Lawrence
Sheriff ..... William Davidson
Major Barbara ..... Jean Porter
Ma ..... Iris Adrian
Colonel ..... Sarah Edwards

One of the Hal Roach 'streamliners,' running only 45 minutes, 'Calaboose' is a slapsticky comedy of the old school which in former years, as now, merits no more than two-reeler production. The situations and gags are strictly elementary.

The title refers to the jail of a small western town where the niece of the sheriff has taken up the curing of criminals as a hobby. For this reason both Jimmy Rogers and Noah Beery, Jr., try to get themselves arrested, young Beery succeeding in that direction. Because of the ridiculous luxuries afforded him in the calaboose, his roving partner, Rogers, frames the arrest of a hardened gangster who has just been released from a bigtown hoosegow. As result, Mary Brian, the jail reformer, goes to work on the real hoodlum who ultimately is sprung by pals. A gun battle ensues in a barroom between the big city gang and the plains-country townsmen under a coating of slapstick that reminds of the pie-throwing days.

Supporting Rogers, Beery and Miss Brian are Bill Henry, in for slight romantic consideration; Paul Hurst, a bartender; Marc Lawrence, gangster, and William Davidson, the sheriff. All are okay in spite of the bad material.

Char.

Someone to Remember

Hollywood, July 28.

Republic release of Robert North production. Features Mabel Paige, John Craven, Dorothy Morris. Directed by Robert Siodmak. Screenplay by Frances Hyland; original by Ben Ames Williams; camera, Jack Marta; editor, Ernest Nims. Previewed at studio, July 27, '43. Running time, **79 MINS.**

Mrs. Freeman ..... Mabel Paige
Dan Freeman ..... John Craven
Lucy Stanton ..... Dorothy Morris
Jim Parsons ..... Charles Dingle
Tom Gibbons ..... Harry Shannon
Bill Hedge ..... Tom Seidel
Ike Dale ..... David Bacon
Paul Parker ..... Richard Crane
Mr. Roseby ..... Chester Clute
Mr. Stanton ..... Russell Hicks
Mrs. Mayberry ..... Leona Maricle
Mrs. Stanton ..... Madeline Grey

This is an intimate drama that depends on incidental episodes for its unfolding. Devoid of names for advertising, picture must depend on expert showmanship for putting it over on the basic theme of the age-old subject of mother-love for more than support in the nabe duals. In latter spots, picture is a cinch for favorable customer reaction.

Picture is far and away out of the line usually hewn by Republic, and as such might be considered rather arty. It's a femme reverse on RKO's 'Man to Remember,' which was turned out several years ago.

Mabel Paige is a white-haired and kindly old lady whose contract with owners of an old hotel allows her to remain on when the university takes over the building for a men's dormitory. The boys think she's great, and she awaits return of her son, who flunked out of school and vanished a quarter century ago. So when John Craven turns up as a freshman with same name as her son, the old lady takes it for granted Craven is her grandson. She keeps the boy on the right track, and even injects herself successfully into his romance with Dorothy Morris for eventual marriage. But eventual appearance of Craven's father proves too much for the old lady, who dies smilingly prior to reunion with her expected son; but events prove otherwise, for her own boy had been killed many years before without her knowledge.

Picture, because of its texture, plods a slow but consistent pace, with both script and direction combining to provide sympathetic dramatic appeal for the mothers of the world, and the whitehaired Mabel Paige in particular. Latter angle is a strong one for the family trade, where picture will catch best audience reaction.

Cast is neatly set up, with Miss Paige neatly grooved as the main character. Craven and Miss Morris do well as the romantic pair, while good support is provided by Charles Dingle, Harry Shannon and Tom Seidel.

Walt.

HERE COMES KELLY

(SONG)

Monogram release of William Lackey production. Features Eddie Quillan, Joan Woodbury, Maxie Rosenbloom, Armida and Sidney Miller. Directed by William Beaudine. Screenplay, Charles R. Marian from original by Jeb Aschery; camera, Arthur Martinelli; editor, Carl Pierson. At New York, N. Y., dual, week July 27, '43. Running time, **65 MINS.**

Jimmy Kelly ..... Eddie Quillan
Margie ..... Joan Woodbury
Trixie Bell ..... Maxie Rosenbloom
Carmencita ..... Armida
Sammy Cohn ..... Sidney Miller
Mrs. Kelly ..... Mary Gordon
L. Herbert Oakley ..... Ian Keith

There are lots of laughs in 'Here Comes Kelly,' laughs for those who go in for unsophisticated 'gas house district' comedy. It's a notch above a 'dead-end-kid' picture, but it will take the same kind of exploitation and get by as a light dual offering.

Eddie Quillan struts about like a 'B'-version Jimmy Cagney. He portrays a cocky Irishman who can't keep a job because he can't keep his mitts to himself. This brings him into conflict with the law, his fiancee, Joan Woodbury, and his mother. He finally goes straight by becoming a process server with his pal Sidney Miller.

However, he almost loses his gal when he serves a summons on temperamental Armida (who gets in a Latin song and dance routine). And becomes a minor hero when he slaps the papers on 'Slapsie' Maxie Rosenbloom. But in the end the draft board cuts short his respectable career and further postpones his marriage.

Cast manages to squeeze the last ounce of humor out of each situation, and honors are equally shared by all. Direction is snappy, catching spirit of the script.

Saint Meets the Tiger

(BRITISH-MADE)

Republic release of William Sistrom production. Features Hugh Sinclair, Jean Gillie, Gordon McLeod, Clifford Evans, Wylie Watson. Screenplay, Leslie Arliss, Wolfgang Wilhelm, from novel, 'Meet the Tiger,' by Leslie Charteris; camera, Bob Krasker; editor, Ralph Kemplen. Previewed in projection room, July 30, '43. Running time, **70 MINS.**

Simon Templar ..... Hugh Sinclair
Pat Holmes ..... Jean Gillie
Inspector Teal ..... Gordon McLeod
Tidmarsh ..... Clifford Evans
Horace ..... Wylie Watson
Bentley ..... Dennis Arundell
Bittle ..... Charles Victor
Aunt Agatha ..... Louise Hampton
Merridew ..... John Salew
Police Constable ..... Arthur Hambling
Mrs. Jones ..... Amy Veness
Mr. Jones ..... Claude Bailey
Burton ..... Noel Dainton
Frankie ..... Eric Clavering
Joe ..... Ben Williams
Eddie ..... John Slater
Paddy ..... Tony Quinn
Tailor ..... Alf Goddard

This British-made adaptation of a Leslie Charteris novel is strictly for the lower half of dualers. With Hugh Sinclair enacting the name role, which he's done in other films of the same crime series, 'The Saint Meets the Tiger' has too many loopholes to escape better billing.

The Sinclair series, incidentally, is the British-made counterpart to the RKO 'Saint' pix done until recently in America with George Sanders in the lead part. Tom Conway, Sanders' brother, has since taken over as the Saint in the Hollywood versions. Produced by William Sistrom for RKO as a British quota production, 'Tiger' has been bought by Republic for American releasing, but the film's British origin is unbilled.

Film opens with a murder, committed on Sinclair's doorstep. Three words by the expiring visitor send the 'Saint' off on a chase of gold thieves who have bunked the loot in an abandoned gold mine with the ultimate intention of 'discovering' a vein and moving the stuff out legally. The Saint, of course, fixes all that.

Sinclair's performance is good throughout; ditto that of Jean Gillie, the romantic vis-a-vis. Gordon McLeod as a Scotland Yard man is a bit stuffy, while Clifford Evans gives a strong performance as 'The Tiger.' Wylie Watson provides good comedy relief as Sinclair's valet. Camera and settings are good throughout.

Wood.

Scream in the Night

Astor Pictures release of Ray Kirkwood production. Stars Lon Chaney, Jr. Directed by Fred Newmeyer. Story, Norman Springer; camera, Bert Longnecker; editor, Fred Bain. At Strand, Brooklyn, week July 29, '43. Running time, **58 MINS.**

Jack Wilson / Butch Curtain \ ..... Lon Chaney, Jr.
Moora ..... Zara Tazil
Edith ..... Sheila Terry
Johnny Fly ..... Manuel Lopez
Yuting ..... Philip Ahn
And Dick Cramer, John Ince, Merrill McCormick, John Lester Johnson.

Looking as though it were made several years ago, judging by general production technique, this indie is extremely mild even as secondary feature.

Yarn of a notorious gem thief operating in the Orient devotes too much footage to closeups of Lon Chaney, Jr., in a dual role, that of a murderous aide to Manuel Lopez and also as the detective who disguises himself as Curtain.

Chaney helps lift what little plot there is. Zara Tazil is fairly good in an unsympathetic role, while Lopez makes a typical villain. Sheila Terry has little to do. Supporting cast is mainly humdrum.

Wear.

CREO EN DIOS

('Believe in God')
(MEXICAN-MADE)

Fernando de Fuentes, S. de R. L. Production, distributed by Clasa Mohme, Inc. Stars Fernando Soler. Script and direction by Fernando de Fuentes; camera, Gabriel Figueroa. At Belmont, N. Y., week July 16, '43. Running time, **105 MINS.**

El Padre Bernal ..... Fernando Soler
Carmen ..... Isabela Corona
Don Jose ..... Miguel Angel Ferriz
Luisa ..... Matilde Palou
Antonio ..... Miguel Inclan
Gertrudis ..... Lolita Camarillo

(In Spanish; no English Titles)

This tedious treatise will neither do its stuff as a cementer of cordial relations nor pulmotor trade in either Mex or Spanish cinemas north of the border. Sans English titles doesn't enhance it. It's all done in Spanish and without mirrors. If there's another cut in raw film stock down Mexico way, this would have done it, through consuming more than twice the film footage necessary for thin, melodramatic story reeled.

It's the saga of a Catholic priest, who because of indoctrination oath is headed for the gallows after conviction for a murder he did not commit. The murderer's wife has told all in confession but true to his doctrine, the loveable padre cannot reveal a confessional confidence, even to save his life.

It seems the real murderer 'borrowed' the padre's robes as disguise and then goes out and polishes off a pawnbroker. This 'fingers' the padre. He is convicted on circumstantial evidence and condemned to die. Before the ox-bow incident catches up with him, real culprit signs confession and suicides. Latter's wife does a photo finish race to save the padre.

All this is unraveled tediously, devoid of action through long-winded dialog. Star and support do the best they can with material at hand and neither are exciting.

Even theme is not new here. The late Hal Reid wrote and appeared in 'The Confession' some 40 years ago, which at the time was the crux of much controversy but yielded handsome returns to the boxoffice. Only b.o. this one has is the wrong kind.

La Suerte Llama Tres Veces

('Jack Called 3 Times')
(ARGENTINE-MADE)

Buenos Aires, July 13.

EFA production and release. Stars Luis Sandrini; features Ana Maria Lynch, Fanny Navarro, Nelly Hering, Berta Liana, Maria Ester Buschiazzo, Eduardo Sandrini and Francisco Donadio. Directed by Luis Bayon Herrera. Reviewed at Monumental, Buenos Aires.

Another instance of poor story and weak direction for Luis Sandrini, one of the top local stage and screen comics. Its story of a poor boy who triumphs in the end has already been done to death locally.

Film is adequate only for local dualers where it won't have to drag its own weight.

Ray.

Los Hijos Artificiales

('Artificial Sons')
(Songs)
(ARGENTINE-MADE)

Buenos Aires, July 10.

Pan-American release of San Miguel production. Features Francisco Alvarez, Felisa Mary, Malisa Zini, Pedrito Quartucci, Maria Santos, Raimundo Pastore, Sarita Olmos, Adrian Cuneo, Mecha Lopez, Alberto Terrones, Iris Portillo, Agustin Barrios, Olimpio Bobbio, Marcos Zucker. Directed by Antonio Momplet. Story, Reparaz and Abati; adapted by Homero Manzi; photography, Jose Maria Beltran; music, Mario Maurano.

A minor effort designed for popular consumption, 'Los Hijos Artificiales' should nevertheless do fairly well in Argentina and serve principally for duals in Latin American cities. Slow at first but gradually picking up, film succeeds in purpose despite theatrical tone and overhefty dialog. It's principally a vehicle for Francisco Alvarez, comic star, who turns in a good performance.

Yarn deals with the judge from a small town who, to cover up his frequent jaunts from the hinterland to Buenos Aires, says he has to see 'his son,' offspring of a long-dead affair. The lad falls in love with the judge's daughter without knowing his supposed pop and comes to the burg to seek her hand. Matters become complicated and hizzoner is soon involved in a net of lies in an attempt to retain reputation. He embroils a friend in his troubles, claiming buddy is the real dad, and then works in a few chorus-girl friends of his gayer days. Of course, it all ends with everything cleared, and even the last-minute duel is avoided.

Antonio Momplet has tried to step up interest with some of the snappiest sex appeal seen in local films, and interpolated Latin version of the strip tease drew frowns from some critics. Malisa Zini is expressive and natural in leading femme role, and Felisa Mary, Pedrito Quartucci and Sarita Olmos do o.k. in supporting parts.

Ray.

BORDER BUCKEROO

(SONGS)

Producers Releasing Corp. release of Alfred Stern-Arthur Alexander production. Features Dave (Tex) O'Brien, Jim Newill, Guy Wilkerson. Directed by Oliver Drake. Screenplay and original, Oliver Drake; camera, Ira Morgan; editor, Charles Henkel, Jr. At New York, N. Y., dual, week of July 27, '43. Running time, **60 MINS.**

Tex Wyatt ..... Dave (Tex) O'Brien
Jim Steele ..... Jim Newill
Panhandle Perkins ..... Guy Wilkerson
Betty Clark ..... Christine McIntyre
Marge Leonard ..... Eleanor Counts
Cole Melford ..... Jack Ingraham
Hank Dugan ..... Ethan Laidlow
Rance Daggett ..... Charles King
Seth Higgins ..... Michael Vallon
Tom Bancroft ..... Ken Duncan

With the principal characters masquerading as two other guys, 'Border Buckaroos' is a standard western with enough action to get by as a minor dualer.

Dave O'Brien and Jim Newill swap their Texas Ranger characters for those of a gunman and ranch heir, respectively. This is done to keep a valuable ranch and mine from falling into the hands of the former owner's murderers. Naturally these proceedings entail considerable gunplay, slugfests, and fast riding. As an added attraction Newill, O'Brien and Guy Wilkerson go in for some smooth vocalizing, and instrumental effects.

Acting, like the script, is of the usual low-budget western caliber.

ECLIPSE DE SOL

('Eclipse of the Sun')
(ARGENTINE-MADE)

San Miguel production, released by Panamericana. Stars Libertad Lamarque; features George Rigaud, Angelina Pagano, Alita Roman, Juanita Sujo, Pedro Quartucci, Raimundo Pastore, Celia Geraldy, Alberto Terrones, Oscar Villa, Benita Puertolas, Berta Mose, Ines Murray and Iris Martorelli. Directed by Luis Saslavsky. Story, Enrique Garcia Velloso; adapted by Homero Manzi; camera, Jose Maria Beltran; music, Paul Misraki. Reviewed at Broadway, Buenos Aires. Running time, **84 MINS.**

With many scenes and situations frankly borrowed from Hollywood production, 'Eclipse de Sol' is nevertheless fast-paced, expensively done comedy that, because of its top star, Libertad Lamarque, and generally o.k. direction by Luis Saslavsky, should do well. Based on a theatre work by Enrique Garcia Velloso, adapted by Homero Manzi, it is dressed up with musical numbers.

For the femme trade Senorita Lamarque's conversion from raven-hued tresses to blonde locks is another outstanding feature and reception proves Latin audiences sometimes aren't as keen on the dark-haired gals as they are on blondes. Saslavsky has obviously tossed in a good many pesos and finished product shows it, even though continuity is frequently rather jumpy.

Jorge Rigaud is excellent as the husband and Pedro Quartucci as the original sweetie is also good, and Angelina Pagano as the grandma wins honors. Juanita Sujo, Raimundo Pastore and Alita Roman are fair. Song numbers by French composer-arranger Paul Misraki deserve better play, but Argentine items are given adequate handling. Decorations by Ralph Pappier and photography by Jose Maria Beltran are strong.

Ray.

CAFE CONCORDIA

(MEXICAN-MADE)

Clasa release and production. Features Raquel, David Silva, Jr., Tomas Perrin, Jr., and Julio Villareal. Directed by Alberto Goat. Screenplay, Pedro Zaplain; camera, Alex Phillips; music, Hugo Riesenfeld and Jorge Perez. At Belmont, N. Y., week July 30, '43. Running time, **79 MINS.**

Dancer ..... Raquel
Julian ..... David Silva, Jr.
Ernesto ..... Tomas Perrin, Jr.
Don Antonio ..... Julio Villareal

With Mimi Derba, Matilde Corel, Agustin Isunza, Raoul Guerrero, Nina de Eljo, Josefina Escobedo.

(In Spanish; No English Titles)

This piece was taken out of the mothballs and presented without the benefit of a dusting off or streamlining for 1943 audiences. Redeeming feature is Raquel's dancing, and even that is somewhat marred by poor lighting and camera work.

With so many vital activities going on in Mexico and Latin America, it's hard to understand why Mexico's most recent entertainment media persists in palming off ancient plots such as 'Cafe Concordia,' which may have appealed to the grandparents of the modern film-going generation. In art, music and in radio Mexico has not only kept in step with the modern tempo, but in some instances has set the pace. However, for reasons known only to Mexican scripters and producers, their films are remote and meaningless in terms of the modern spirit.

'Cafe Concordia' reaches back into the 19th century, and for 79 minutes struggles along with the now insignificant problems of a society youth's love for a famous dancer, Raquel, whom he can't marry because of then existing social barriers. There are also triangular complications. A bearded wolf wants the dancer for his mistress, and tangles with his honorably-intentioned rival. This leads to a duel, and an-according-to-hoyle finale, with the dancer stepping into the path of the bullets, dying in her true love's arms.

If Mexican films hope to achieve a small part of the rep earned here by pre-World War II French, German and Russian pictures, they should take a cue from the modern revolutionary tradition built up and enjoyed by other Mexican art and entertainment forms.

WB's Can. Conv. Aug. 19-20

Above the border where Warners sells its product on a full-line basis but under rental ceilings, the company will hold a two-day sales convention Aug. 19-20 at Montreal, presided over by Wolfe Cohen, district manager for WB in Canada. All branch managers and salesmen in the Dominion will attend.

Delegation from the homeoffice will include Joe Bernhard, v.p.; Ben Kalmenson, general sales manager; Mort Blumenstock, in charge of advertising-publicity in the east, Arthur Sachson, assistant general sales chief; Al Schwalberg, supervisor of exchange operations, and Norman H. Moray, shorts sales manager.

Many Yankee Well-Knowns Working For Gov't in N. Africa as News Aides

By JOE RAVOTTO

Somewhere in No. Africa.

If one was to visit the North African cities he would run into many old acquaintances from Hollywood, Broadway, correspondents from many of the European capitals and radio boys from Rockefeller Center to the Coast.

I'm not referring to the well-known accredited correspondents who are working in the Mediterranean theatre of operations. I'm not referring to the few big names who were fortunate enough to fly over Rome a few days ago or who are with the Allied armies in Sicily. I'm not talking of John Gunther, H. R. Knickerbocker, Ray Clapper, Ernie Pyle and other columnists; or Reynolds Packard, Herb Matthews, Dick Mowrer, Drew Middleton and a host of other correspondents.

I'm talking about the boys who were correspondents in many of the foreign capitals, leg-men in New York and San Francisco, radio men, script writers in Hollywood—men who resigned from their jobs or were mobilized and went to work for the Government. Many of them, in and out of uniform, are now here in the cities of North Africa working for PWB.

By PWB, I mean Psychological Warfare Branch. What I write has already been written dozens of times by correspondents and probably what I write is not new. Psychological Warfare is a melting pot consisting of American, British, Canadian and French civilians and British and American military men. We have many men here from the Office of War Information and Office of Strategic Services in the U. S., the BBC, Political Warfare Executive and Ministry of Information in England. The Signal Corps and its English counterpart are represented by scores of able men.

Our work is the dissemination of news to our friends and enemies on the Continent. We do this via radio and leaflets and via mobile units in liberated territory. The printed word and the spoken word are predominant but motion pictures are also playing an important role.

Opened New Station

Several weeks ago we opened a powerful new 50-kilowatt station in [censored]. The correspondents were

(Continued on page 19)

Payoff in Steaks?

Al Schacht, the comedy ballplayer and restaurateur, is currently awaiting call to embark on a tour of Army bases.

For the period he's gone, Joe Laurie, Jr., is organizing a list of substitute bonifaces for Schacht's N. Y. eatery. It'll be first time for guest hosts in a restaurant.

BRITISH FILMING OWN SAGA OF THE CONVOYS

Pat Jackson, director; Dora Wright, production manager, and six other members of the Crown Film Unit, producer of official wartime films for the British Ministry of Information, arrived in this country Friday (30) to shoot N. Y. waterfront scenes for 'Western Approaches,' Technicolor documentary which will tell the story of convoys and their naval and aerial escorts in the Battle of the Atlantic. The British film unit will remain here two weeks.

'Approaches,' on which the British government is spending 70,000 pounds ($280,000), represents the most costly documentary made to date by the British Ministry of Information and is planned for worldwide distribution. It'll be released late this fall.

Part of the film was shot on the recent crossing to this country, when the crew gave special attention to the naval and air protection afforded their own ship as a unit in a large convoy. Film will revolve around the story of a lifeboat in a convoy and of the rescue of 22 seamen after 14 days adrift.

Unusual aspects of film, according to Director Jackson, was the talent unearthed among the 50 seamen recruited for roles.

Group Set to Provide Shows for Hosp Vets

The Military Hospital Service, for entertainment of men returned for hospitalization from the fighting fronts, has been formed by the American Theatre Wing. There are five national co-chairmen—Bert Lytell, Blanche Witherspoon, Brock Pemberton, William Feinberg and Solly Pernick.

Chairmen of Stage Door Canteens will be in charge of the hospital shows locally. In New York, Vera Allen and Selena Royale will handle such entertainment, to be given at the Halloran base hospital, Staten Island. First show will go on there under the Wing's new arm next Monday (9).

Program to Highlight Soldiers in Greasepaint

Deal is currently being worked out between USO-Camp Shows and CBS for a 'Short-Snorters Frolics' program in which Joan Brooks, the singer, will do a series of interviews with performers back from offshore tours of Yank bases. 'Frolics' will supplement Miss Brooks' current five-nights-a-week singing program over the CBS network at 11:15.

Program is aimed primarily at spotting the lesser-known USO performers who, it's felt, have not rated the recognition they deserve in view of their overseas stints.

Inducted Actors-Musicians Given Entertainer Stints

Chicago, Aug. 3.

Through the aid of USO Camp Shows, Inc., representing the actors, and James C. Petrillo, for the musicians, the Army is now giving special consideration to all musicians and performers as soon as they report to camp after induction.

When an entertainer arrives at camp, actor or musician, he is assigned to a special detail. Washington is notified and if there are camps elsewhere that need them they are transferred at once to that place and used as entertainers between regular USO Camp Show bookings. A pool of these inductees is being assembled for offshore units also.

Bolger, Little in So. Pacific

Ray Bolger and Little Jack Little have arrived in the South Pacific for tour of Yank bases for USO-Camp Shows. Word of their arrival was flashed to Camp Shows execs Saturday (31) by the War Dept.

Bolger and Little will work as a unit. It's Bolger's second tour.

Camp Shows to Set Up 'Maneuver Sector' Units In Isolated U.S. Zones

'Maneuver Sector' units will be set up by USO-Camp Shows execs this fall and winter. It's designed to bring entertainment to thousands of soldiers operating in maneuver areas in this country that are so far removed from signs of civilization that recreation, up to now, has been a non-existent factor.

Based on the findings of Lawrence Phillips, exec v.p. of Camp Shows, who just completed a three-week cross-country swing of service command sectors to study needs and soldier reaction to camp shows, the morale organization will gear its winter program to an expansion of the Blue tabloid circuit, from which the 'Maneuver Sector' units will spring.

There are great numbers of isolated groups of men, says Phillips, who operate over vast areas on terrain duplicating that in North Africa and other battle-front sectors. Chiefly they're in the 9th Service Command, in an area extending from Mexico to Canada and including Arizona, Montana, Utah, Wyoming, Washington, Oregon, Nevada and California. Because of the rigorous conditions under which they'd have to travel and live and the complete isolation of the areas, no attempt has been made thus far to bring live entertainment to the men. However, a visit to the 9th Service Command headquarters in Salt Lake City, says Phillips, and subsequent huddles with the special service officers there, has convinced him that the need for servicing the areas is as great if not greater than routing shows into other sections.

It'll be anything but a soft, comfortable job for the performers comprising the units, Phillips asserts, and they'll be cautioned in advance of the rigors that await them, but he's confident sufficient acts will respond.

The Camp Shows exec also checked in at the 4th and 8th Service Command h.q., the 11th and 12th naval districts on the Coast and spent a week in Los Angeles with West Coast Camp Shows and HVC execs. He paid tribute to the special service officers in the various commands for being 'on the beam' and was given factual cases by top filmites to demonstrate the tremendous morale hypo factor of the stars making the personality tours into the camps.

Film Writers' Army Stint

Hollywood, Aug. 3.

Two scripts per month will be provided by the Hollywood Writers Mobilization at the request of the Special Services Division of the Army, to be incorporated in a 45-minute newsreel for overseas soldiers and sailors every two weeks.

Skits will be turned in by screen and radio writers without pay or credit as contributions to the war effort.

Pix Trade Press and Exploiteers Map Plans for $15,000,000,000 Drive

Pledges from the film industry's ad, publicity and exploitation execs and trade paper reps in generating participation of the War Activities Committee, Motion Picture Industry, in the $15,000,000,000 bond sale drive starting Sept. 9 were obtained at a buffet luncheon session at WAC quarters in N. Y. yesterday (Tuesday). Facets of the WAC campaign, which will put emphasis this year on dramatic and inspirational projects, were outlined by Si Fabian, chairman of the Theatres Division of the WAC; A. P. Waxman, campaign publicity director; David Lipton, who chairmaned the session in the absence of Oscar Doob, and others. Doob, assistant national director of the War Finance Division, was unable to attend, being tied up in Washington as Secretary Morgenthau's aide on the overall project.

Principal object of yesterday's session was to line up advance men, etc., to pre-sell the WAC program, including the Caravan of Stars, comprised of top filmites and a name band, and the troupes of war heroes who will tour the country via army bombers accompanied by Hollywood stars. Chiefly because of transportation snags, the Caravan will limit its tour to 12 key cities, with the bomber crews to inject the human interest angle in the next top 45 cities.

Suggestion proferred by James E. Sauter, of the United Theatrical War Activities Committee, that the industry adopt as a slogan: 'Enlist in the Invasion Bond Army' was discussed at the huddle and will be sent on to Washington for official deliberation. L. C. Griffith, the Oklahoma exhib recently appointed bond drive chairman for WAC, comes east Aug. 10 to set up headquarters in N.Y. Assisting him will be Waxman and Ray Beall, of Texas, designated as chairman of publicity. Waxman at yesterday's huddle outlined the

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Martial Exuberance

New Orleans, Aug. 3.

Service men coming to New Orleans over the weekend in search of entertainment are proving a headache to residents of the historic French Quarter, where many bars and niteries are located.

Residents complain that their singing, loud talking, kicking of garbage cans disturb their slumber. Many Army and Navy officers and defense workers live in the area and say that this is causing them to lose sleep.

Boys keep the M.P.'s and S.P.'s plenty busy on Saturday nights especially. Officers patrol night club and bar belt constantly and cart off offenders to nearby calaboose.

FREE DUCATS GET BOND DRIVE OVER THE TOP

Lincoln, Aug. 3.

With the Lincoln retailers' July bond drive to pool a million dollars for the purchase of nine dive-bombers bogging down about the 28th of the month, managers of six downtown theatres got together and hypoed sales by offering free tickets to bond-buyers.

Sales were stimulated by the three-day promotion stunt and pulled the drive out of its tailspin completely, according to Chales Troyer, retail chairman for the week. About 700 theatre tickets were given away with bonds of different denominations and pushed the bond sales from $871,342 early Wednesday to $956,467 at the close of sales Friday. The slates hit far above the daily average during this period. Sales continued over Saturday (31) but without the free-movie incentive.

Troyer reported many instance of large-bond buyers who took this opportunity to give a theatre party for the local club or smoker.

2 Units of Food Revue To Tour; 20G Allocated

American Theatre Wing will send out two companies of the food conservation revue, 'It's Up to You,' instead of four units as originally proposed, and for that purpose has budgeted $20,000 for the tours one-half to each troupe. Idea for 'You' originated in the Department of Agriculture and was shown briefly in and around New York in picture theatres a couple of months ago. No admission was charged and the show will be free under the Wing's auspices, it being one of the contributions of show business in the war effort.

Wing's 'You' expenditures will come from profits to be paid it from the film 'Stage Door Canteen.' Each unit will tour at least five weeks in eastern and midwestern territory. It is hoped that the food industry will finance other 'You' outfits as it did originally, but the Wing is prepared to contribute further.

YACHT CLUB BOYS BACK

Healthy Lammisters from African Campaign—Command Show

The Yacht Club Boys—George Kelly, Charlie Adler, Rodney McLennon and Jimmy Brown—returned to this country last week (Thursday) sporting healthy tans but otherwise showing little outward evidence of the rigors they endured as they chartered a new USO-Camp Shows route in North Africa and the middle east, where they spent seven months entertaining Yank troops.

Through the major portion of the North African campaign, the quartet marched right along with the victorious troops through Tunisia doing three, four and five shows a day up on the firing lines. The story the boys have to tell, however, is still sealed under a War Dept. clamp pending an official censor OK when they check in today (Wednesday) at Washington to turn in an official report.

The boys did a 'command performance' before the King of Farouk in the Egyptian Imperial theatre appearing on an otherwise all-Egyptian bill. They were next-to-closing and won a begoff.

U.S. Cold to Commercial Trailers for Shorts

Washington, Aug. 3.

OWI spokesmen here see little chance that they will accept any offer from big national advertisers to finance Government film shorts in return for an advertising credit tag.

James Rogers and James Allen, the two assistant chiefs of the OWI domestic branch, admit that such plans were in the wind, but said that OWI has not yet been approached.

Nearest thing to an offer of this kind was made last week by Robert Harper, Washington rep for Screen Broadcasts, one of the Big Five of the advertising trailer business. Harper proposed to Rogers that the firm make a series of 90-foot trailers with full OWI approval. Trailers would then be paid for by local, regional or national sponsorship, with the sponsor getting in a plug for his product at the tail end of the pic. Harper explained that his company is now producing trailers on this basis for a dozen Government agencies, including WPB and OPA. New WPB series on conservation is now being produced.

Annie Laurie Williams' Husband a Nazi Prisoner

Annie Laurie Williams, the literary agent, was notified by the War Dept. last week (Friday) that her husband, Staff Sgt. Henry Maurice Crain, ex-newspaperman and author, has been taken prisoner by the Nazis.

Sgt. Crain, originally reported as missing, parachuted out of a B-17 Flying Fortress, on which he served as a lower ball turret gunner, during a raid over occupied territory on June 22.

Col. Lawton's Tour

Washington, Aug. 3.

Col. Kirk B. Lawton, head of the Pictorial division of the Army Signal Corp, leaves here Aug. 9 for a transcontinental inspection trip of Army film centers and Signal Corps field units. He will probably reach Hollywood about the 15th.

On the Coast he will visit all studios producing technical films for the Army, as well as the First Motion Picture Unit of the Army Air Force at Culver City. One stop en route will be at the Army film labs, at Columbus.

Uncle Sam's Callboard

Hale Joins Colors

Springfield, Mass., Aug. 3.

Milton Hale, WMAS reporter and salesman, and executive secretary of the Playgoers of Springfield, into the army Friday (30). Former producer of the Hollywood 'Nine O'Clock Revue,' he returned here to handle promotion for Springfield and Amherst college drama festivals.

Capt. Dickson Missing

Philadelphia, Aug. 3.

Captain Jefferson (Jeff) Dickson, sports and show promoter in Europe before the war, is missing in action, his wife was informed by the War Department. Mrs. Dickson is former Louisette Mastbaum, daughter of the late Jules E. Mastbaum, onetime head of the Stanley Company of America theatre chain.

Sgt. Bevan Alive in Nazi Camp

Springfield, Mass., Aug. 3.

Feared lost last month in an aerial raid over Europe, Staff Sergt. Donald Bevan of this city was found to be prisoner of the Nazis.

A former staff artist for New York Daily News and for the Paramount theatre here, Bevan had been serving as a waist gunner with the Eighth Air force in Britain and had shot down several German planes. His marksmanship recently earned for him the oak leaf cluster for his air medal.

Lieut. Seymour R. Mayer of the Army Overseas Special Service Division, advanced to rank of captain. Mayer was formerly with Loew's theatres in N. Y. as district division manager.

Lt. Ben Washer Overseas

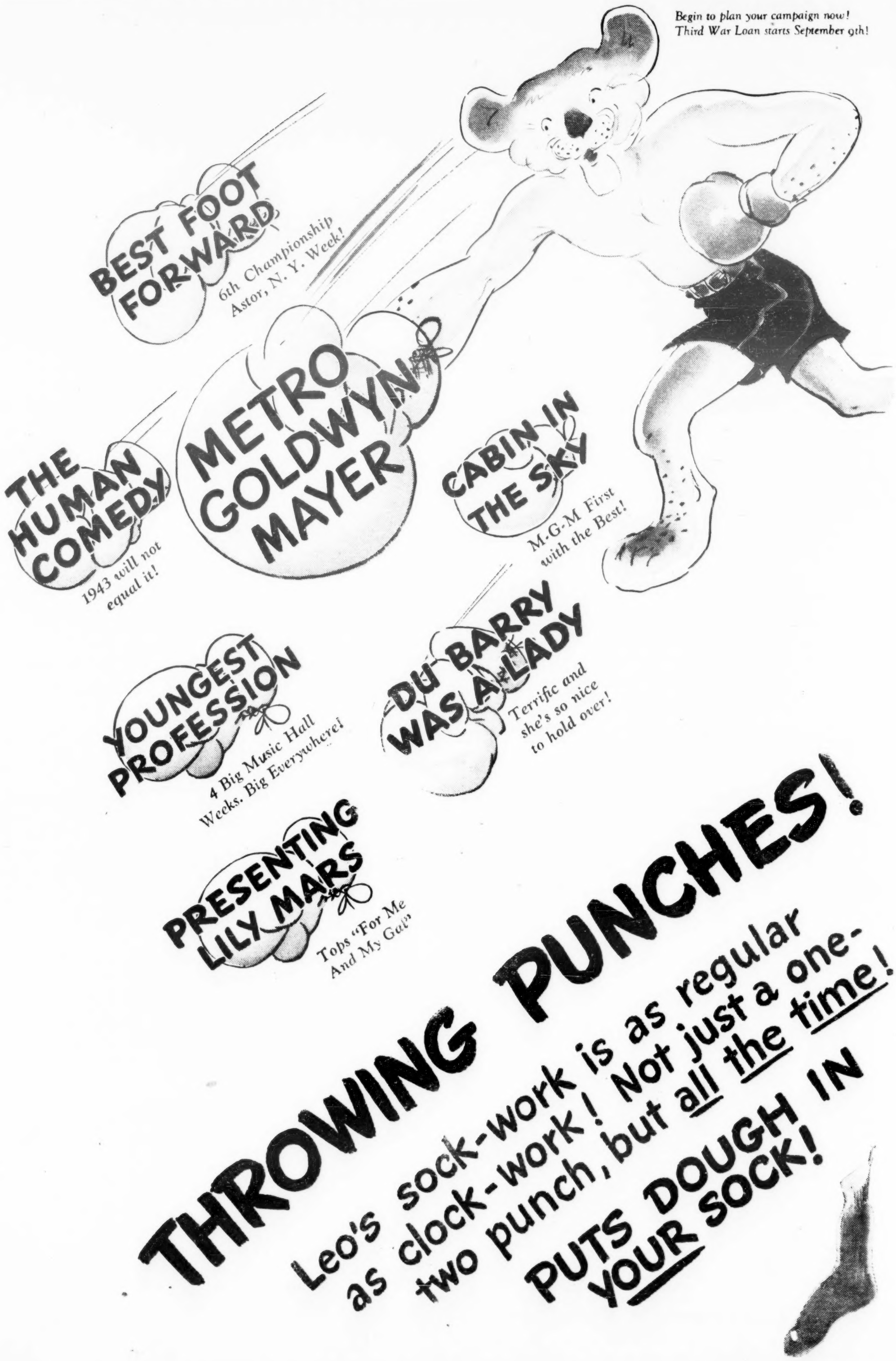
Sgt. Ben Washer, who has been pressagenting 'This Is the Army,' is slated for a lieutenancy and will accompany the 'Army' contingent as p.a. when it goes overseas for a series of performances. Washer's over 38.

Sgt. J. J. O'Donnell Drops Plane

United Press dispatches from a U. S. bomber base in England recently related how Staff Sgt. James J. O'Donnell, former manager of RKO's 23 Street theatre, N. Y., shot down a Focke-Wulf 190 within sight of the white cliffs of Dover in a thrilling dog-fight.

Sgt. O'Donnell was sent overseas six weeks ago to man the turret gun of a Flying Fortress. He joined the Army Air Force 16 months ago and was rated an aerial engineer when he went overseas.

Eli Aaron, former newspaper photographer and for the past two years photographer at the Hotel New Yorker, N. Y., Army.


Begin to plan your campaign now!
Third War Loan starts September 9th!
BEST FOOT FORWARD
6th Championship
Astor, N. Y. Week!
THE HUMAN COMEDY
1943 will not equal it!
METRO GOLDWYN MAYER
CABIN IN THE SKY
M-G-M First with the Best!
YOUNGEST PROFESSION
4 Big Music Hall Weeks. Big Everywhere!
DU BARRY WAS A LADY
Terrific and she's so nice to hold over!
PRESENTING LILY MARS
Tops "For Me And My Gal"
THROWING PUNCHES!
Leo's sock-work is as regular as clock-work! Not just a one-two punch, but all the time!
PUTS DOUGH IN YOUR SOCK!

Stickups, Fires, Infantile Scare; Never a Dull Moment for Theatres

Denver, Aug. 3.

R. G. Mapel, of Gem theatre, surprised two men apparently trying to open the safe. Both pleaded guilty and were sentenced to reformatory.

About $100 damage was done in a projection booth fire at the Egyptian, with the crowd of 650 filing out in good order.

Harry Huffman, city mgr. for Fox theatres, named public relations counsel for the USO.

Neil Greenslit made mgr. of Aladdin, succeeding Virgil Odell, into Army.

E. J. Blaylock has bought the Tiguex at Bernaliillo, N. M., from Dennis Baca.

The Teluride Mines, Inc., opened theatre at Telluride, with Reuben Stroh as manager.

Barney Shooker, Columbia salesman, in hospital, Deadwood, S. D., recuperating from a serious illness.

Jimmie Ecker, Republic booker, succeeding Frank Sheffield, into Merchant Marine, and Doris Goodson, Ecker's secretary, now booking.

Mrs. Marvin Skinner is now asst. to Tom Berta, city mgr. of Fox theatres, Rock Springs, Wyo.

Fred Reed, asst. at Latamie, Wyo., for Fox, moved to Sudney, Neb. as city manager, succeeding L. C. Snyder, resigned.

Rollie Freeger, mgr. of Roxy, Missoula, Mont., made city manager for Fox at Longmont, Colo.

What started out as an experiment three months ago at the Denver theatre here has now blossomed into a profitable enterprise for Fox Intermountain Theatres and the war effort in general.

Last April the War Production Committee of the Denver Ordnance Plant approached the Fox theatre chain with a suggestion for a series of 'Dawn Jamboree' programs for war workers on swing shift production. The suggestion has grown to a weekly Wednesday early morning program that is still growing rapidly among war workers and Denver stay-up-laters.

The 'Dawn Jamborees' start at 1 a. m. every Wednesday and play to an average of 1,500 people at 50c each. War-effort shorts, a stage show composed of talent recruited from among the 18,000 workers of the Remington Arms plant near Denver, a drawing for a $25 war bond and the two regular films feature the setup.

More Theatre Fires

San Francisco, Aug. 3.

Rex, Oroville, operated by Emory Clover, burned to the ground in a fire believed caused by a delayed action cigaret. Blaze started at 6 a. m.

Another theatre fire in this area damaged the roof, $500 worth, of the State, Petaluma, forcing a shutdown for repairs. Eight hundred-seater is owned by John Peters and Dave Boulton.

Infantile Scare Hurts Biz

Fort Worth, Texas, Aug. 3.

Infantile paralysis scare has materially cut attendance at Fort Worth theatres.

After 40 Years

Stoddard, uptown nabe of Skouras chain, has cooling plant for first time in 40 years, since house was constructed for legit shows and then known as the Standard. Leonard C. Sills, who took over management for Skouras, is using same system as the Broadway legit theatres. House uses 10 tons of ice daily, which, at $6 a ton, adds $420 weekly to running expenses of house for three months of summer.

Downtown theatres spend similar amount for from three to six hours daily operations, although filmer operates double that.

Leon's Takeover

Brownsville, Texas, Aug. 3.

Server Leon, head of Leon Theatres, headquarters in Dallas, has purchased the Dittman here from Ramon Munoz, who has entered the armed services. Leon plans to change the name to the Rio and will open it within the next few weeks following general overhauling of the house.

Still Testing Sabbaths

Grand Prairie, Texas, Aug. 3.

A. M. Morgan, of the Morgan, and Roy Starling of the Wings theatres are going ahead with their Sunday showings despite the fact that there is a city ordnance forbidding picture entertainment on the Sabbath. Both were fined $50 each several weeks ago and posted bond in the county court appealing. Case is expected to come up within the month.

Many Shiftings in Indpls.

Indianapolis, Aug. 3.

A rash of personnel changes broke out in local theatres this week. Joseph Goldberg, who came here recently from Boston, was named house mgr. of the Indiana to succeed Leonard Tuttle, resigned. Moe Esserman, also from the east, became house mgr. at the Circle, filling Goldberg's former spot there. Lloyd Kerr, up from Dallas, was named Esserman's assistant.

Bill McIlwain, mgr. of Keith's for the past several months and former mgr. of Lyric in its vaude days, resigned and left for West Coast. Anton Scibilia, one of the owners, ran the house before McIlwain came in.

The Avalon, local nabe, will close for month of August. Inability to get pictures wanted and balky cooling system were reasons given.

Detroit's Idzal Reconciled

Detroit, Aug. 3.

You no sooner get a good theatre secretary these days than she has graduated into a theatre manager.

That's been the experience of David M. Idzal, managing director of the Fox here, who has lost three secretaries since the war in that fashion. His latest one, Eleanor Birtwell, took a vacation to Los Angeles. She didn't come back. Instead she wired that she had now become the manager of the Regina theatre, Beverly Hills, one of three women managers for Fox in the L. A. district.

Idzal is reconciled. His two pre- the same fashion—Lorna Pauls, as manager of the Varsity for the United Detroit chain, and Peg Cutter, now boss at the Westown here. vious secretaries also departed in

Dolling Up Alcazar for 'Bell'

San Francisco, Aug. 3.

Fox West Coast circuit is remodeling Alcazar theatre, former legit for showing of 'For Whom the Bell Tolls,' and possibly other films. Projection room and sound equipment are being installed.

Marty Weiser, western exploiteer for Warners in town for bally build-up for 'This Is the Army,' which will have its benefit premiere at the Fox August 18.

Chet Le Voir Upped in Mpls.

Minneapolis, Aug. 3.

Republic promoted Chet LeVoir from booker to salesman. Irving Bank moved over from Columbia to handle Republic bookings.

Bernstein's Red Cross Chore

Canton, O., Aug. 3.

Paul Bernstein, president of the Musicians Union here for more than 10 years, has been appointed an assistant field director for the American Red Cross for overseas service and assumes the post this week.

Bond Drive

Continued from page 17

initial phases of the publicity campaign already worked out in an effort to make WAC's participation in the campaign the outstanding job to date on the part of the film industry. Bond preems will play an important part in the campaign, extending from Sept. 9 to 20, it was pointed out.

Meanwhile, Fabian and Griffith will huddle in Washington this weekend with Doob, Ted Gamble and other Treasury Dept. officials on the setting up of the vast field organization to expedite the industry's contribution.

It's disclosed by the Treasury Dept. that 10% of all the official fiscal issuing agents in the country are now motion picture theatres—'which emphasizes the importance of those lobby booths that are open for business night as well as day and every day.'

Calling of yesterday's session was predicated on Washington's viewing as a key factor in the forthcoming drive the film industry's contribution of exploitation, ballyhoo, color and spectacle. Appointment of Doob to the top civilian job is likewise regarded in Washington as a direct tribute by Morgenthau to the effective work already done by the film industry in the all-out bond sale effort.

Radio's Teeoff

Washington, Aug. 3.

Plans for radio's participation in the Third War Bond drive for $15,000,000,000 were disclosed today (Tuesday) by the OWI Radio Division.

Teeoff day, Sept. 9, will be designated nationally as 'Radio Day.' Plans call for $10,000,000 in time and talent donations, with the full program currently being mapped by OWI officials in collaboration with radio and advertising execs. All OWI facilities will be devoted exclusively to the drive on the opening day, and Secretary Morgenthau is expected to take to the air on the eve of the campaign for an official sendoff via the four major networks.

Yankees In Africa

Continued from page 17

called in when the station was inaugurated and all of them filed dispatches. We broadcast in four languages—French, Italian, German and English. In view of the Sicilian invasion, Italian has become the most important language. We broadcast daily from 5 p.m. to 3 a.m. We have time on other stations in North Africa—Oran, Tunis, Rabat—and before long we may be operating from stations on the European mainland.

I think I can safely say that a first-rate job is being done here by first-rate men. Just how important a role PWB is playing in this war is not for us to say—historians may have something to say about this in post-war days. But if one recalls how effective German propaganda was during the first two years of war and how it made the war of nerves possible, he would understand that I am not exaggerating.

Perhaps there's some interest in knowing who some of these men are. Their names have appeared multiple numbers of times in the N. Y. Times and other papers. But just to freshen the memory I'll give them over again.

Heading the organization is C. D. Jackson, formerly of Life and Time. Among the former foreign correspondents you have Sam Dashiell, ex-United Press in Europe; John Whittaker, ex-Chicago Daily News; Fred Oeschner, ex-UP bureau chief in Berlin; Robert Thompson, N. Y. Herald Tribune in Paris and New York; Peter Rhodes and Jimmy Jones, both of the UP; Bill Bird, ex-N. Y. Sun correspondent in Paris; Jules Frantz former editor of the Chicago Tribune in Paris and N. Y. Herald Tribune, New York; George Rehm, ex-N. Y. Herald Tribune, Paris; Peter Tompkins, Herald Tribune in Rome, and myself, formerly of UP and 'Variety' in Europe.

Among the newspapermen and magazine writers, who plied their tasks in the States, we have William Doerflinger, American Mercury; Richard Hollander, editor of the Washington Daily News; Simon Bessie, Look Mag; Fred Packard, New Yorker; James Clark, King Features; John Ferren, N. Y. publisher; Gene Wright, freelancer; James Collins, AP photo bureau chief; William Stapleton, Miami Herald photographer; Brown Roberts, Wide World and AP photos.

Plenty of Radio People

And the radio field certainly has plenty of representatives here. Among the writers are Eugene Speck, who is a vet NBC news editor and formerly with the Chicago Tribune; Bill Miller, NBC and ex-N. Y. Herald Tribune, Paris; Johnny McTigue, publicity for WJZ; William Tyler, shortwave director for WRUL, Boston. Among the technicians are Eugene English, CBS engineer, Johnny Peyser, NBC television producer; Morrie Pierce, consulting engineer for WGAR, WJR, KABC; Paul Von Kunits, chief engineer for WINS; Fred Annunziata, RCA Communications. Among the radio producers are Ben Wilbur, WFBM; Henry Miller, WPAT; Walter King, WINS; Bernie London, CBS; Carl Soresi, NBC. Some of these producers also were announcers as well as Joe Savalli, of WHOM.

Hollywood and the motion pic biz is also represented in this show. We have Oliver H. P. Garrett, former script writer in Hollywood. Laudy Lawrence, in charge of motion picture operations here, was for many years M-G-M representative in Europe. Two other men are Morris Helprin, formerly of Metro and United Artists, and Paul Radin, formerly of Buchanan ad agency.

Among the uniformed men working with us are Capt. Walter Brown, former engineer at NBC; Lieut. Vic Tervola, formerly an engineer with NBC; Capt. Bard, publicity director for WNEW; Capt. Kibling, engineer for WOR; Capt. Auberjonois, writer for NBC International; Capt. Woolsey, A. T. T. engineer and Capt. Kaplan, WOL engineer.

That's a rather impressive list of names. It's not complete and new names are being added every day.

Many of us live together. We are billeted in the same hotel and our mess is at the hotel. Some of the more enterprising have found villas on the outskirts of the cities in which they live. Some live with French families and have improved their French considerably.

Hauser's New Job

Mervin Hauser placed in charge of publicity on shorts at the Paramount studio by Oscar Morgan, general sales manager for Par News and shorts.

N. Y. News Limiting Amus. Ads; May Become Nat'l; Coast's Idea Peters Out

Step taken by the N. Y. Daily News in limiting lineage on amusement advertising is expected to become general throughout the country, especially with sheets having a large circulation, due to the necessity of cutting down on newsprint. While no other paper in N. Y. City has enforced restrictions on theatre or show advertising as yet, ad sources in film companies believe it will come shortly, at the same time pointing out various papers throughout the country have indicated the probability of such a move.

The maximum amount of lineage on amusements now permissable in the N. Y. Daily News is 100 lines, which represents less than seven inches of space, but understood that since this order went out Friday (30), it has been indicated that larger ads may be permitted on opening days of shows. According to Benjamin Moyer, in charge of amusement advertising for the News, who says the cut on lineage is due to newsprint problems, the restrictions may be temporary and that everything will be done by the paper to try to work out something equitable in line with present conditions.

The maximum of 100 lines daily applies to pictures, legit shows, night clubs, hotels advertising shows, and also sports such as horse racing, which this season has been using considerable space. Restriction to 100 lines does not apply to the Loew and RKO directory ads, each of which list a flock of theatres and couldn't possibly hold the copy to that space.

Ad managers of film companies, foreseeing restrictions on lineage throughout the country, realize the handicaps they face, especially on larger pictures, but feel, on the other hand, that it is better to be limited than leave papers with no room for publicity materials, reviews, cuts, etc.

Coast Calls Off Cuts

Hollywood, Aug. 3.

Reduction of theatrical advertisements in Los Angeles dailies a patriotic idea to save newsprint, has petered out. Plan was called off when one of the downtown sheets refused to curtail ads above a certain number of inches. As a result the drama pages are waiting with open arms to welcome any sized ad the motion picture companies order.

Coming up are two biggies, 'For Whom the Bell Tolls' and 'This Is the Army.'

D. C. Dailies Cut Amus. News

Washington, Aug. 3.

Amusement news space for the Sunday editions of the Washington papers has been reduced to conform with the recent War Production Board's 15% newsprint cut.

Theatrical advertising space, which nets the highest rates here, has not been touched.

No Pin-Up Game

Hollywood, Aug. 3.

Industry Service Bureau nixed the commercialization of pin-up pictures, turning down requests from four companies organized to distribute photos of film gals to soldiers and sailors—for profit.

George Brown, chairman of the Bureau, notified the world that the pin-up game is strictly amateur.

Metro's 52-Wks. On WLW, Cincy

Cincinnati, Aug. 3.

Metro is the first picture producer and distributor to buy time on a Cincy station for a full-year stretch. The contract, with WLW, Crosley's 50,000-watter, started this week for a series of quarter-hour programs, Monday through Friday at 7:30 p.m. EWT, titled 'The Lion Roars.'

Airings plug Metro's current releases, feature their tunes, and inject chatter about their screen personalities. Crosley staffers attend to the musical chores: Jimmy Wilbur (James) and his Little Band, with Doris Day, pop warbler.

M-G-M's trademark Leo roars approval of spieling by Frazier Thomas, m.c.

WLW already is tied in with RKO's recently formulated radio splurge campaign and was the key station for that firm's preem, in this section, on 'Hitler's Children,' which made national b.o. history.

'Stage Door Canteen' Preemed for Yanks In New Guinea Jungle

New Guinea.

Editor, 'Variety':

It has been nine years since Bailey and I left for the Orient and if there ever was a homesick guy, it's the old Major. Everything is going well and the troops are getting a swell program of pictures, thanks to the motion picture industry of the U.S.A., and the reception is sensational.

Just held the world premiere of 'Stage Door Canteen' in the jungles of New Guinea and no Hollywood opening night ever compared with it. I just sent a souvenir program of the opening to the Chief of Special Services, and no doubt it will come to your attention shortly. Just received a letter from the Red Cross that Mrs. Bailey is interned at a concentration camp at Malaya, but no news at all about old Bill. I know he is all right though and will come through all this tragedy and suffering some way. I have made all plans to rejoin him as soon as this is over and no doubt will come home for a much-needed vacation and rest before trying to gather up the loose ends of our business.

Perhaps you have run across Joe Fischer ('Singapore Joe'), who is giving a lecture tour in the states. He is having great success, I understand. He had lost everything also, including his business partner and brother. Pretty tough on everyone, although you have to see the suffering to thoroughly understand how essential it is that a complete victory be ours and the world rid forever of this menace that has caused so much sorrow and hardship. I have missed 'Variety' so much and hope it starts coming through again.

Maj. Lynn Cowan,
Overseas M. P. Officer.

Lt. M. H. Grieve Cited For Bravery in Sicily Campaign

Second Lt. Marvin M. Grieve, formerly of eastern Warner advertising department before going into the Army, has been cited by the War Dept. as co-pilot of a B-26 bomber which took part in recent bombings over Italy.

Lt. Grieve's plane, returning to its base in North Africa, managed to escape enemy pursuit fliers long enough for the rest of the crew to bail out to safety but Grieve, who remained at his post, was finally shot down.

'Children' Success By Ballyhoo Cues Same Push for RKO's 'Sun'

Boston, Aug. 3.

Having proved the potency of the combination of radio and newspaper promotion with 'Hitler's Children,' RKO really went to town on the same principals exploiting their newest B meller, 'Behind the Rising Sun.'

It was found that a B picture such as 'Hitler's Children,' based on an essentially sensational subject matter, was easy to sell via radio. So with the airwaves to pump added life into the premiere of the film, RKO went allout to sell it.

'Hitler's Children' preemed day and date at 58 theatres. 'Behind the Rising Sun,' with the big festivities scheduled for Boston, opened at 78 houses throughout New England and New York state.

The entire Yankee Network of 21 stations, plus as many independent stations, have been plugging the openings for two weeks on daily spots and with specially prepared transcriptions. The New England highlight is the Hearst sponsorship of the campaign.

Story Buys

Hollywood, Aug. 3.

Metro bought 'Junction to Heaven,' by Erik Charell and Charles O'Neal.

Edward Small purchased 'The Guy from Mike's Place,' by Marion Parsonnet.

Paramount Presents

"FOR WHOM THE BELL TOLLS"

starring

Gary Cooper · Ingrid Bergman

with *AKIM TAMIROFF · ARTURO DE CORDOVA*
JOSEPH CALLEIA and KATINA PAXINOU

Executive Producer B. G. DESYLVA

Produced and Directed by Sam Wood Screen Play by Dudley Nichols

FROM THE CELEBRATED NOVEL BY ERNEST HEMINGWAY
IN TECHNICOLOR

Our next big war job — Third War Loan September 9th-20th

More people have paid
More money to see this sensational Paramount hit in its first
Three weeks at the Rivoli, than
any other Roadshow attraction
in New York's screen history

Paramount Pictures

Possibility of Decree Concessions By Distribs Reported; D. of J. Survey

While reported that decree distributors might be willing to consider concessions in order to ward off any move by the Department of Justice to seek theatre divorcement when the consenting agreement expires Nov. 20, spokesmen close to the situation say there has been very little talk about the decree lately and that they are continuing, meantime, to live up to it in every way. Whether or not Tom Clark, assistant U. S. attorney general, having jurisdiction over the decree, would be willing to discuss concessions in modification of the decree, continuing its existence, is not indicated, but expected that meetings will shortly be held to get deeper into the situation.

Learned in distribution circles that last year, after the so-called 'escape clause' became effective, there was some discussion on modifying selling plans for the season now coming to an end (1942-43), but nothing was done. This followed the abortive plan of the United Motion Picture Industry which Thurman Arnold, predecessor to Clark, kicked over after all distribs and a vast majority of the country's exhibitors had approved it. These same exhibs are clamoring for a change in selling when the decree's experimental period ends in November and likely that any modifications agreed upon with distribs would also be submitted for exhibitor okay before going into effect. The two national exhibitor associations, Motion Picture Theatre Owners of America and Allied States Assn., are already on record with the D. of J. concerning their dislike of the decree as it presently stands and the arbitration system under it.

The assumption in sales circles is that the decree will stand, though modified. In this connection, what the exhibitors want is the selling of larger blocks and a fair cancellation privilege. This would not mean full-line selling, though certain exhibs still prefer that as against decree distribs who don't.

The sales head of one of the larger companies, which never wants to go back to full-line selling, declares that both the seller and the buyer has a right to know what is being sold and what's being bought. For this reason, as with other companies, he strongly favors the continuance of screening pictures before offering them for sale, whether it's one picture or as many as 20 in a block. The important thing to this high sales exec is not the size of the block but the right of both buyer and seller to see them before they are sold. 'The old full-line selling isn't clean-cut selling,' he adds.

In this connection, pointed up is the fact that all decree distribs have been tradeshowing their pictures prior to sale though under the escape clause of the consenting agreement they were not forced to do this starting with the current (1942-43) season's product. Also they were not restricted to blocks of five but, outside of Metro, the decree distribs have stuck to that policy. Metro earlier this season had one block of 12 and another of 10 but with cancellation options, while for the 1943-44 season it will start out with another package of 10.

Clark to Decide by Sept. 15

Washington, Aug. 3.

Final decision on what course of action the Justice Department will pursue in November, at expiration of the trial period of the New York consent decree, will be made by Sept. 15, Asst. Attorney General Tom C. Clark stated Monday (2). On recent trip to the Coast, during which he stopped at anti-trust field offices in Denver, Los Angeles, San Francisco, Seattle and Chicago, there was much less production than he had hoped there might be, he said.

Although ample notice of his coming was given at all above-mentioned offices, the only place where exhibitors showed up was at the L. A. office, where he conferred with the officials of the ITOA Pacific Coast Conference, which favors divorcement. A few other independents also showed up at L. A., but no producers were interviewed.

Clark has ordered his field officers to prepare full data on exhibitor complaints and suggestions to the decree, and expects to have a full portfolio on these to place in front of production and distribution leaders in a few weeks. He's also asked several midwestern and eastern indie groups to file their ideas with the department.

Piling up of complaints from independents could mean either of two things: (1) That Clark wants to be satisfied that they've had their chance to express themselves should he not press for divorcement of far-reaching changes in the decree; or (2) that he wants to have a terrific weight of evidence behind him in order to wring concessions from the producer distributor leaders.

Outside possibility is that the evidence is intended for the court.

Anti-trust division of the Department of Justice got full-steam-ahead orders this week on the gathering of evidence in the Big Five motion picture consent decree.

Clark directed his 12 regional anti-trust offices to begin investigations in all parts of the country and to take testimony from all individuals and organizations opposed to the present consent decree. Clark issued an invitation to independents and others to visit the regional offices and submit any evidence which should be brought to the attention of the Department of Justice.

Before leaving Hollywood last week, Clark directed his deputy there to go to work on the case. On the return trip to Washington, he stopped off at Chicago and issued similar orders. They were the first two offices to begin digging into the case.

'I want our people,' said Clark, 'to interview everybody with a real complaint against the big motion picture consent decree. I began to get some real inkling of these complaints when I was on the Coast. As a result of that visit and what I learned there, I decided that the best way to proceed would be to have our branches in all parts of the country go to work to gather evidence.

'This will not only speed up the preliminary phase, but will also give us an overall national picture. We will be able to determine, for example, whether the same complaints exist everywhere, or whether there are separate regional flaws in the decree and its operations. When we put all this information together, we will be better able to proceed with the case.'

Clark has not yet determined on his course of action and will not lay his plans until he studies the evidence to be gathered this month. He said he has had no formal word from the Big Five producer-exhibitors.

He explained that he was particularly impressed with some of the complaints he heard from independents on the Coast, dealing with blockbooking and with charges that they sometimes have to surrender as high as 70% of their gross when they play double features in neighborhood houses.

Meanwhile, the Department of Justice is also preparing for a pre-trial conference in Oklahoma City on Sept. 13 on the Griffith theatre case which has been hanging fire for the past four years. There is no consent decree in this case and, up to the present, the Department of Justice claims it has not received from the Griffith people some of the information it requested three and four years ago. There is a strong possibility of a trial in the fall in this case, which involves a theatre chain in Oklahoma, Texas, New Mexico and Kansas.

Negro Concert Stars To Entertain Colored Troops

First all-colored concert units are being set up by USO-Camp Shows to entertain colored troops in the army camps. Such concert toppers as Paul Robeson, Marian Anderson and Dorothy Maynor are being sought by Gino Baldini, head of the Camp Shows concert division, for tours of the camps because of the numerous requests from the Negro soldiers.

A number of colored concert artists have already joined up for camp dates, with additional ones set for August performances. Kenneth Spencer, baritone currently at Cafe Society Downtown, N. Y. nitery, is playing a number of dates at camps and navy bases. Lineup also includes Aubrey Dankey, baritone; Bette Vooihees, soprano; Lola Hayes, soprano; Samuel Fitzsimmons, baritone, and Margaret Bonds, pianist.

'Li'l Abner' to Flicker

Hollywood, Aug. 3.

'Li'l Abner,' the grotesque character romping daily in newspaper strips, will become a film cartoon star at Columbia, with his animated likeness produced by Dave Fleischer, the studio's chief of leaping inkies.

Cartooning is now under way, with Howard Swift and Robert Wickersham handling the direction and Paul Worth and Edward Kilfeather writing music for the series, to be filmed in color.

FOX LENSER DARDINE SET FREE BY SPAIN

Word was just received of the release in North Africa of Bernard Dardine, Fox newsreel cameraman, who had been interned by the Franco government since the termination of the Spanish Civil War.

Dardine had been a cameraman for Fox in various capitals of Europe at the outbreak of the Spanish war and was assigned to cover the Loyalist forces. When Franco won Dardine was seized and sentenced to be shot. Although a Frenchman, he was already in possession of his first U. S. citizenship papers, with the result that the U. S. Government intervened, Franco subsequently commuting the sentence to hard labor. He was sent to North Africa and set free when the Allies cleaned up the Axis there.

Prior to his European assignments, Dardine had covered the White House for Fox.

PIZOR-GOLDMAN-SEGALL MANEUVER STIRS PHILLY

Philadelphia, Aug. 3.

The 56th St. theatre, West Philly house, was purchased last week by Lewen Pizor, indie chain operator, after a series of maneuvers which had film circles talking.

The theatre was operated by William Goldman, on a long-term lease. Last June the trustees of an estate owning the property placed it up for sale under the aegis of the Federal Court. Goldman had an option to buy the property and had submitted a bid of $45,000. At the last minute, however, a bid of $49,000 was offered by Charles Segall, another indie operator. The house was awarded by the Court to Segall.

Because Goldman still had another year on his lease, Segall turned the house back to him at the price he (Segall) had paid for it, plus legal fees, conveyancing fees, etc.

But instead of operating the house himself, Goldman sold the property to Pizor at an undisclosed figure.

Pizor and Segall were once close friends, business associates and leaders of the United Motion Picture Theatre Owners, of which Pizor is president. (Segall was treasurer).

However, a little more than a year ago Pizor and Segall had a falling out, each accusing the other of underhanded practices in the houses they jointly operated. Both went to the courts but the case was settled out of court.

The men are still bitter enemies and the sale of the 56th Street to Pizor was reported bitterly resented by Segall. The latter however could not be reached for comment, he is reported in Atlantic City; he has been in ill health.

20th's Block

Continued from page 2

but will employ a flexible schedule, placing three or more features generally in a selling group, depending on product availability, raw-stock situation and other conditions.

About 250 salesmen, managers and executives attended the first two days of the N. Y. regional held for the eastern district. All eastern branch managers, district men and top salesmen were included besides homeoffice executives. Company toppers from the h.o. included Spyros Skouras, president; Tom Conners, v.p. and sales chief, who presided at most earlier sessions; Bill Gehring, Bill Kupper, Andy Smith, Jr., L. J. Schlaifer, Murray Silverstone, Hal Horne and heads of all departments.

Series of promotions and realignments of sales staff, talked of in the trade for some time, probably will be officially announced at the L.A. regional.

Sessions today will close early because many homeoffice officials are taking the Century to Chicago for opening day of regional there starting tomorrow. Canadian branches will be represented at this confab.

Reade Details the Many Ramifications Attendant to Sale of His 43 Theatres

Because of the fact that the Walter Reade circuit is one of the most profitable of its size in the country and under any sale made Reade does not 'want it to come back to me,' as occurred under the deal with Publix in depression times, any proposed takeover would involve an exceptionally large amount of money. Reported Warner Bros. and Si Fabian are interested, among others.

The 43 theatres and buildings housing them controlled by Reade and partners, represents a value on land and buildings alone of over $15,000,000. This includes the Mayfair building in N. Y., which embraces the Mayfair theatre, now under lease to Loew's and owned outright by Reade. The Reade circuit is now showing an annual gross of around $6,500,000, which, together with the value of land-buildings and good-will, would make it impossible for all but a few buyer potentialities to handle a deal.

While declining to name a possible buyer of his circuit, Reade states that 'every tinhorn broker' in N. Y. is bothering him and that, also, several independent chain operators who possibly couldn't consummate a deal of the size that would be involved, are making approaches.

Some sources in the trade doubt that Reade will ever go through on a sale although the circuit-owner has been very ill for some time. He declares he wouldn't ever consider selling out if it weren't for his health since he does not feel that he's old enough at 60 to go into retirement, having been intensely active all his life.

Reade's 43 theatres and buildings are under a partnership with the estate of Frank V. Storrs and stretch from Trenton, N. J., to Saratoga Springs, N. Y. In 12 theatres in Trenton and New Brunswick RKO is interested with Reade and the Storrs estate.

Repatriates

Continued from page 1

on a full entertainment schedule to rehabilitate those who come through the war.

Typical illustration of what the plan would include, is the present discussion involving Artur Toscanini, conductor of the NBC Symphony, who has been invited to perform in Milan, but who has refused, so long as Italy is under the Fascist powers.

According to Prof. Sheldon, the appearance of Toscanini in Italy directly after the war would do more to build morale in the proper light than any forced program inflicted on the peoples by conquering nations. This interjected morale, along with supervised rebuilding, would tend to make the nations far more aware of the democratic principles the Allied countries are trying to instill.

Although no names have been mentioned, so far as those who will take an active part in this postwar plan, it is sufficient to point out that there are hundreds of artists here in this country who could easily fill the pattern set up by the League. Many musicomedy writers, who were extremely successful in Austria, Czechoslovakia, France, Belgium, to mention a few countries are now here, and would be available for the purposes outlined above. Also, there are numbers of refugee musicians, composers, and conductors, who have made their homes in this country who could tell an inspiring story via music in the postwar world, in their home towns across the sea.

The entertainment program is part of a larger plan, including education, culture, recreation, organizational development, which the League is trying to develop for the early peace days.

New York Theatres

3rd WEEK
Charles BOYER ● Joan FONTAINE ● Alexis SMITH
In Warner's Hit
"THE CONSTANT NYMPH"
Directed by Edmund Goulding
In Person
CARMEN CAVALLARO
and His Orchestra
SPECIAL ATTRACTIONS
Connie HAINES - Perry COMO
STRAND—B'way & 47th St.
Air Conditioned

BEST FOOT FORWARD
M-G-M Musical
Starring Lucille BALL
Harry JAMES
AND HIS MUSIC MAKERS
in Technicolor
Cool ASTOR
POPULAR PRICES CONTINUOUS FROM 10 A.M.

Bob Hope
Betty Hutton
in
"Let's Face It"
A Paramount Picture
IN PERSON
Benny Goodman
and Band
Condos Bros.
Jack Marshall
Buy War Bonds PARAMOUNT Times Square

MICHAEL TODD'S MUSICAL SMASH HITS
ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St.
Mats. Wed. & Sat.
"Exciting — A Hit!" —Mantle, News.
STAR AND GARTER
with
CAST OF 100
MUSIC BOX, W. 45 St
Mats. Sat. & Mon.
Both Productions Staged by HASSARD SHORT

RADIO CITY MUSIC HALL
"MR. LUCKY"
Spectacular Stage Productions

On the Screen
7th Week
"STAGE DOOR CANTEEN"
48 Stars
Capitol
BROADWAY AT 51st STREET
IN PERSON
"The Hour of Charm"
Directed by
Phil Spitalny

LOEW'S State TIMES SQ.
On Screen
Thurs., Aug. 5
Joan CRAWFORD
Fred McMURRAY
"ABOVE SUSPICION"
In Person
MARY BETH HUGHES
HI, LO JACK and THE DAME
HAPPY FELTON

Lena HORNE Bill ROBINSON
Cab CALLOWAY
and his band
STORMY WEATHER
A 20th CENTURY FOX PICTURE
PLUS A BIG STAGE SHOW ROXY 7th Ave. & 50th St.

"Entertainment galore!"—Brown, Sun.
50c, $1 & $1.50 PLUS TAX
Sat. Nights Only, 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
SECOND EDITION
STARS ON ICE
CENTER THEATRE, Rockefeller Center. CO. 5-5474. Evgs. incl. Sun. 8:40. Mats. Wed. & Sat., 2:40. Sun. at 3. No Monday Performance. Mail Orders Filled.

RKO PALACE B'WAY & 47th St.
Starts Tomorrow
Walter HUSTON ● Ann HARDING
"MISSION TO MOSCOW"
—and—
"TWO SENORITAS FROM CHICAGO"
Joan Davis ● Jinx Falkenberg

Sounding Out Networks on Sunday Spot for Elmer Davis-OWI Program

Washington, Aug. 3.

Networks are being sounded out on the possibility of a Sunday spot for the Elmer Davis-OWI weekly broadcasts, beginning in September. Feelers have been put forward by Don Stauffer, chief of the OWI domestic bureau, while Davis, now in North Africa, is abroad.

OWI and the webs are not doing much talking, but the general impression seems to be that the industry will be plenty unhappy if it has to absorb a 15-minute Government sustaining program on the big money day.

Davis, it is known, was dissatisfied with the Friday night chore. He complained it made the day too long and hard. He had to spend the bulk of the time on the administrative job of running OWI, and then buckle down to the tedious work of doing a script. By the time he got on the air, Davis was frequently exhausted, particularly if news developments required last-minute changes in the script.

From the Davis point of view, Sunday is a much better time for several reasons. First, he can spend his time on the script, exclusively. Second, there is less doing on Sundays and less likelihood of last-minute developments, particularly when Congress is in session.

There is a strong possibility that if Sunday time cannot be obtained, Davis may not resume the broadcasts when he returns to this country.

When Davis first went on the air, there were charges—strongly denied—that the OWI chief had virtually hijacked the three-net Friday night tieup. Government circles are figuring—with their fingers crossed—that there will be a similar reaction this time.

However, they feel that Davis does a good job on the air of keeping people factually informed and they are willing to take the chance to put him on again, Sundays. They are even willing to accept the blasts that they know will come from some senators and congressmen.

MUTUAL HUNTING QUALITY SUSTAINERS

A new program policy to buy quality sustainers with strong commercial possibilities was adopted by Mutual during its three-day program clinic session in New York last week. Substantial funds for this purpose were voted at a recent meeting of Mutual's board of directors.

A program operating board was set up to spark this policy. The board, chairmanned by Miller McClintock, will meet once a month. Adolph Opfinger, web's program director, was named vice-chairman.

Della Chiesa Quits Bayer's Shows for Concert Tours

Vivian Della Chiesa's desire to go on concert tours and feature long-hair selections on her radio shows ran up against Blackett-Sample-Hummert's emphatic thumbs-down-attitude on both, and as a consequence she has left Bayer's 'American Melody Hour' (CBS, Tuesday) and 'The American Album of Familiar Music' (NBC, Sunday). Miss Della Chiesa made her final air appearances for Bayer's July 18 and 20, ending a three-year relationship.

It is also reported that National Concert Artists Corp. isn't shedding any tears over the break, for it will now be able to cash in on concert dates that were hitherto denied the singer. NCAC has already booked Miss Della Chiesa for fall and spring tours, the first to start in October, the second in April. She had done some extra-curricular singing in the east during her link with the Bayer show, but now her itinerary includes Coast dates.

Plenty Celebrities

Five midwest governors will attend the dedication Sept. 4 of the tallest (927 feet) radio tower in the U. S., which has been built for WNAX, Yankton, S. D., a Cowles-owned outfit.

Jack Paige, station promotion chief, and Phil Hoffman, general manager, were in New York and Washington last week to get a government okay and sew up a deal with CBS to have the web carry a remote control ship christening connected with the ceremonies.

Such Is Fame

Where 'Superman' and 'The Black Hood' failed, 'Uncle Don' succeeded. Bruce Collyer and Scott Douglas, who portray the two radio miracle men, respectively, were among those caught in the WOR-Mutual building, N. Y., when WOR's police alarm accidentally went off Monday (2) at 5:45 p.m. Within a few minutes police, with drawn guns, were swarming all over the place and refused to let anybody in or out of the building. Collyer and Douglas, who had finished their 5:15 and 5:45 shows, tried to get out, but it was no dice with the unsympathetic constabulary.

When Don Carney (Uncle Don) came to the building for his 6 p.m. show, he was escorted through the police lines by cops who recognized him from his police benefit emceeing stints.

B.B.D.&O. Is Enlisting Station Reps in Survey Of Vitamin Spending

The B.B.D. & O. agency has asked the station reps to aid it in making a survey on the amount of money spent in spot radio by a half dozen brands of vitamins. The info sought by the agency involves the month by month expenditures and schedules of these brands from May, 1942, to April, 1943. B.B.D. & O's own vitamin brand is Vimms, a Lever Bros. product.

The six brands mentioned in the B.B.D. & O. inquiry are Stams, Benefax, Bexel, Ironized Yeast, Miles Vitamins and Groves Vitamins.

RADIO MOPPET KILLED

14-Yr.-Old Floyd George Dies In Backyard Cave-in

San Francisco, Aug. 3.

Floyd George, 14-year-old cast member of 'Hawthorne House,' NBC serial, was killed Thursday (29) when a backyard cave he was digging collapsed, burying him beneath four feet of sand and dirt.

Fireman dug the boy out and worked over him unsuccessfully for half an hour with an inhalator.

Wismer's Gridcasts

Washington, Aug. 3.

Harry Wismer, who otherwise is the radio editor of the Maxon agency in Detroit, has been signed to announce the Redskins football games this fall over WMAL, local release for the Blue Network.

Wismer also does sports for the Blue Network.

KAY PENTON SET

New femme warbler on the Ballantine Beer show, taking place of Rosemarie Lombardo, sister of Guy Lombardo, orch leader on CBS show, is Kay Penton, who recently finished date at Le Ruban, New York nitery. Agency on show is J. Walter Thompson.

Miss Lombardo eloped a few weeks back with Lt. Henry A. Becker, of the Army Air Force.

Florence Starr Quits As Tarcher Time-Buyer

Florence Starr has resigned as time buyer for the J. D. Tarcher agency to join her husband, Tom Carson, who has been assigned by the Army to the west coast. Before he went into the service, Carson was time-buyer for Pedlar & Ryan.

The spot at Tarcher is unfilled.

Servicemen Aides On American Forces Web Given Army Billing

Washington, Aug. 3.

Story of the new American Forces Network carrying radio programs to U. S. soldiers in Britain, and the men who run the web, has just been disclosed by Army Special Services.

Chosen for special mention were: Pfc. Warren Bryan, former radio serial actor, as one of the announcers and writers; Sgt. Donald H. Robinson, net program director, who formerly wrote television programs for CBS and made training films for the Army; Corp. Charles R. Capps, production manager, formerly with WMCA in New York; Pvt. Martin R. Smith, network newswriter, who formerly produced his own shows over WEVD, N. Y.; Corp. Arthur J. Freeman, studio technician and assistant producer, son of Charles J. Freeman, of the Interstate Circuit; Corp. Syl Binkin, announcer and writer, former announcer and newscaster for WEW, St. Louis, and Corp. Karl Hoffenberg, producer, former sound effects man for WWJ and WJR, Detroit.

On the air every evening and all day Sunday, American Forces Network broadcasts do not interfere with the reception of BBC programs. They cannot be heard in the London area except as piped by direct wire into American Red Cross Clubs and camp dayrooms. Best American shows are recorded in the U. S., boiled down, the advertising commercial deleted, and edited in England for any slang terms or expressions that might be misinterpreted by British listeners. BBC news, music and comedy which are considered entertaining to American soldiers are picked up direct.

CUMMER SHUFFLES 2 PROGRAMS AND BLURBS

Cummer Products, a Sterling Products subsid, is shuffling around its two network programs and also switching the brands on the two shows. 'Manhattan at Midnight' is being folded for a series tagged 'Mystery Theatre,' while 'Battle of the Sexes' will cede the spot it has filled on NBC to 'Mystery Theatre' and move into the 'Manhattan' period on the Blue network. 'Battle' is now on at 9-9:30 p.m. Tuesday and 'Manhattan,' 8:30-9 p.m. Wednesday.

'Battle' will plug Molle instead of Energine, and 'Mystery Theatre' will assume the touting of the latter product.

'Human Relations' on 176 Stations for True Story

The five-minute transcribed versions of 'The Court of Human Relations' are being placed on 176 stations to plug the September issue of True Story mag.

Raymond Spector is the agency.

Inside Stuff—Radio

Choice of songs for Eileen Farrell on the Prudential 'Family Hour' on CBS Sunday afternoons is limited to non-classical material, at the insistence of Gladys Swarthout, regular soloist of the series. Miss Swarthout, currently on a summer vacation from the program (but filling concert and outside radio dates) strongly opposed the selection of Miss Farrell as her substitute, preferring a pop-type singer. When she was unable to prevent the hiring of Miss Farrell, however, Miss Swarthout demanded that she be prevented from singing operatic selections. Miss Farrell, on her sustaining series Thursday nights on CBS, features operatic numbers.

Frank Lamping, former assistant general manager of International Broadcasting Co., the English representative of Radio Normandy, has been promoted to squadron leader (the equivalent of a major in the U. S. Army) in the R. A. F. He's in charge of a radio production unit in England supplying transcriptions to 39 stations in overseas areas where British and American air forces are stationed. He's also the liaison with BBC for soldier entertainment.

Richard Meyers, former general manager of IBC, is out of radio for the duration. He's superintendent of a war plant in England.

Pvt. Bob Welch, former director of the Jack Benny show for Young & Rubicam, is now stationed in Hollywood with the Army Special Services, for which he's producing an all-Negro program, 'Jubilee,' Monday nights for shortwave overseas.

Gracie Fields will do five broadcasts from England over Mutual during her coming tour of British camps for ENSA, that nation's counterpart to USO. The British Broadcasting Co. will do the emanating.

WOR, New York, reports its biggest July and second quarter in history. Time billings gross for the quarter ending in June was 11% above what it had been for the like period of 1942.

Cox Counsel Charges FCC Tried To Censor N.Y. Lingual Stations

The Federal Communications Commission was accused of seeking to censor New York's foreign language stations through a questionnaire and investigation launched last March. This charge was made in New York yesterday (Tuesday) by Eugene E. Garey, special counsel for the Cox Committee, during a lively four-hour opening session of the committee's probe of the local FCC office, which was conducted as a public hearing.

With Congressmen Edward Hart (N. J., Dem.) and Richard Wiggelsworth (Mass., Rep.) officiating for the Cox Committee, Garey turned his guns on Alfred Guest, head of the FCC's legal office, and first witness to take the stand. Garey sought to prove that the FCC probe was instrumental in compelling the stations to accept the FCC recommendations at the risk of losing their licenses. Garey's cross-examination of Guest and his presentation of evidence gathered during the preliminary three-day closed session inquest last Wednesday, Thursday and Friday, boiled down to the case of Stefano Louotto, an announcer for WHOM, a New Jersey licensee with studios in New York city.

According to Garey's testimony, Luotto was fired last May following presentation of FCC charges that he was a Fascist. The charges were based on Luotto's membership in the Dante Alleghieri Society of Chicago. Guest claimed that the organization was a cultural tool of the Italian Fascist Party. Garey said that the Chicago unit was independent and free of the Fascist taint.

Garey also brought out that the FCC was conducting this probe to accumulate evidence for censorship purposes. When Guest denied this, Garey read a letter from the Office of Censorship's Radio Bureau which disclosed that the FCC had asked the Censorship Office's aid in distributing its questionnaire, but the Office declined because it felt that it did not possess the power to impose such hardship on the stations in particular and the American citizenry in general.

It is reported that the Censorship Office had planned a similar questionnaire of its own, but the plan was nixed by the Budget Bureau, which had previously approved the FCC documents.

The hearings will be continued here today (Wednesday).

F.D.R.'s Audience

President Roosevelt's broadcast of last Wednesday (28) drew 75% of the country's home radio sets, according to a check by the Cooperative Analysis of Broadcasting. In terms of listeners, the total is 55,000,000.

In his Pearl Harbor talk (December, 1941) and subsequent broadcast on the progress of the war, the President's score was 83%.

5 Ohio Keys Changing Time in Fall; Headache To Radio Programming

Columbus, Aug. 3.

Five major Ohio industrial centers will turn back their clocks one hour during the winter months, moving from War Time to normal Eastern standard time. They are Columbus, Cleveland, Cincinnati, Toledo, and Youngstown.

While Cleveland, Cincinnati and Youngstown will change to slow time the last Sunday in September (26), Toledo and Columbus will do so on Oct. 1.

Changes will bring the customary headaches to program managers.

WGAR May Solo With Cleve. Symph; No CBS Time

Cleveland, Aug. 3.

John F. Patt, general manager of WGAR, disclosed today (Tuesday) that the negotiations with CBS over the broadcasting of the Cleveland symphony orchestra this coming fall have come to naught because the network did not have satisfactory time available. Patt said that he hoped that WGAR would be able to sponsor the orchestra's broadcasts for a third season.

WGAR would have paid the full cost of the broadcast rights. The station, he said, had in fact set up a larger budget for the concerts, including increased payments to the orchestra fund.

Serutan Adds Stations

Serutan has added five stations to the list which carries the Victor Lindlahr transcriptions on a five-a-week basis. The new ones, with contracts effective Sept. 20, are WKW, Cincinnati; WBZ, Boston; KDKA, Pittsburgh, and KGH, Portland.

The list altogether is 15 stations and Raymond Spector is the agency.

LACEY QUITS KTSA

San Antonio, Aug. 3.

As a surprise to local radio row, Lew Lacey, KTSA promotions manager, resigned his post.

Lacey plans to go to San Francisco for a rest prior to entering radio again.

Roger Clipp Subbing For Saml. Rosenbaum

Philadelphia, Aug. 3.

Roger W. Clipp has been promoted from general manager and v.p. to executive v.p. of WFIL. He will exercise full executive powers as president of the company during Samuel R. Rosenbaum's leave of absence.

Rosenbaum has been commissioned a Lieut. Colonel in the Army and assigned to AMGOT.

Cal Tinney, Claiming Agcy. Head Held Back Pay Boost, Quits Bayuk Show

Philadelphia, Aug. 3.

Cal Tinney yesterday (Monday) charged that Neal Ivey, head of the Ivey & Ellington advertising agency, had 'misrepresented' a ruling of the Wage Stabilization Board in a dispute over a salary increase—a dispute which led to Tinney's resignation from the Bayuk (Phillies) show on the Mutual Network. Tinney has done a news commentary for Bayuk during the past two years.

Tinney, who has a farm at Doylestown, near here, said he had been promised an increase by Ivey last May, but had to wait for a ruling from the WSB which would classify him as an 'individual contractor.' When the classification came through three weeks ago, said Tinney, Ivey informed him that the board's ruling forbade the increase from being retroactive to May 1, as was allegedly promised by the agency.

'When I checked with the Stabilization Board, I learned that there was no such ban against retroactive pay,' Tinney declared.

'Then I confronted Mr. Ivey with this discrepancy in his statement and he told me he'd give me a raise when he damned please—after upbraiding me for going to the Wage Stabilization Board. I then resigned.'

Ivey said he had 'no comment' on Tinney's charges, stating, 'There is no break between Tinney and this office.' Meanwhile, Tinney disclosed that he is building a show for the Blue Network, combining music and interviews with leading personalities.

Sam Balter will succeed Tinney.

NETS' 1943 B.O. SKYROCKETS

NETWORK GROSS TIME SALES

(Estimated)

FOR JUNE

	1943	1942	P.C.
Blue	$2,025,000	$1,120,000	+80
Columbia	4,875,000	3,695,000	+32
Mutual	1,100,000	665,000	+65
NBC	4,550,000	3,515,000	+29
Total	$12,550,000	$8,995,000	+40

FOR FIRST SIX MONTHS

	1943	1942	P.C.
Blue	$12,540,000	$7,575,000	+62
Columbia	26,780,000	22,600,000	+18
Mutual	5,900,000	5,335,000	+10
NBC	25,100,000	21,995,000	+14
Total	$70,320,000	$57,505,000	+22

$140,000,000, OR MORE, IN SIGHT

As a result of the potent way that business has held on so far this summer, industry statisticians have revised their estimates of what the four national networks will do jointly in gross time sales for 1943. The estimate for the year is now a total of at least $140,000,000, an all-time high, with one statistical quarter tending to the belief that the accumulative level may reach the $145,000,000-mark.

In 1942, the four networks grossed $115,000,000, while the year before (1941), the four-way tally was $106,400,000.

Totals at the end of '42 and '41 turned out to be around twice what the accumulative gross was at the mid-year mark. At the end of June, 1942, the combined webs showed a gross of $57,500,000. The turnover of time sales for the same foursome at the end of the first six months of this year came to $70,320,000.

As compared to last year, the joint gross in 1943 has been on the percentage upbeat from month to month. Within three months it has gone from 17% to 22% and the indications are that when the billings for last month (July) are calculated, the margin over the July, '42, total will be either 24% or 25%. The estimate of $140,000,000 for '43 is based on a marginal tile of 24-25%.

The gross gathered by the four networks for June of this year was $12,500,000, or 40% better than it had been for the like period of 1942. What makes this June figure particularly striking is the fact that it tops by $600,000 the joint billings that prevailed for the past March, which month has traditionally ranked as the peak business lunar span for the networks.

All networks projected substantial margins of increase in June. The Blue headed the list with 80% and Mutual was next, with 65%. On the first six months the Blue's edge is likewise the widest (62%), but in the case of Mutual it's the narrowest of the four (10%).

On Basis of Blue's Profits, Noble May Get Back 25% of $8,000,000 Investment in First Six Months

1st Introduction

Arthur Godfrey, early morning monologist over WABC, Columbia's New York key, remarked to listeners during one of his broadcasts last week that if they had any complaints about his performance they could call Circle 7-5700 and ask for Mark Woods. 'He'll be glad to hear it,' added Godfrey.

The office of the Blue Network's president did hear from some of these listeners and the answer was, 'Who is Arthur Godfrey?'

When Edward J. Noble became the owner of the Blue Network Friday (30) at a price of $8,000,000, he walked into a proposition that has shown the fastest financial strides in the broadcasting industry since the upsurge of CBS in the 1930's. The Blue a year ago, for the first time in its history, broke even. Its net profits for the first six months of 1943 were somewhat over $1,000,000, and there's a possibility of Noble garnering in profits close to a quarter of his investment during the remainder of this year. The fixed charges from now on will be Noble's and not RCA's.

The report that James H. McGraw, Jr., of the McGraw-Hill Co., had been frozen out of the deal as partner of Noble at the instance of FCC Chairman James L. Fly, because of McGraw's publishing connection, was denied at the Blue Monday (2). McGraw, it was said, was prevailed upon by his family to withdraw because of the added work and concern the co-ownership would impose on his poor health. McGraw's family felt that his nature wouldn't permit him to go into the venture merely as an inactive investor. The withdrawal, it was added, occurred after the deal had been approved on a partnership basis by both the White House and Fly.

1st Exec Meeting Delayed

Noble was slated to hold his first meeting with the Blue's family of officials Monday afternoon (2), but intervening engagements on both sides necessitated a postponement. It is reported that Noble proposes eventually, to share his holdings in the Blue with the network's affiliated stations. Also that the mechanics of the stock resale and distribution will be a major topic of discussion when Noble stages his

(Continued on page 34)

Way Left Open to Oust Miller; Chi Plan Of NAB Bd. Upset by 'Grass Rooters'

Chicago, Aug. 3.

Even though plans for the ousting of Neville Miller went awry at a meeting of directors of the National Association of Broadcasters here last week, it is believed in some quarters that the proponents of the measure may gain their objective in the near future. A special committee was appointed at last week's meeting to select a successor to Miller and report the choice to a gathering of the board six weeks hence. It is pointed out that the board at this session could install William B. Lewis as the new NAB president without any violation of the association's bylaws. Miller's cohorts within the association would then be presented with an accomplished deed.

Two things are reputed to have stymied the intended removal, when word of the plan got around, the industry 'grass roots' broadcasters, cued by Miller's original backers, deluged their district reps on the board with telephone calls, expressing their opposition to the move. When the NAB board gathered for the meeting, it was presented with a telegram from Lewis in which he stated that he was not a candidate for the presidency, that he did not want to be the cause of disruption within the NAB and that if, after Miller's term had expired (June, 1944), his services were desired he would be glad to consider the offer. The telegram not only left the Miller opposition nonplussed, but upset the removal applecart.

One director later disclosed that even without receipt of the wire there would have been little chance of putting over Lewis at this meeting. So much pressure had been brought by the 'grass-rooters' that the promised vote favoring an immediate ouster dwindled from 19 to as low as five by the time the gathering was in session.

Miller Protects the Office

Washington, Aug. 3.

It is said here that Neville Miller's decision to fight the blitz aimed at him in Chicago was to make the job of NAB prexy safe for future heads of the organization. Miller was quoted as declaring that if the directors bent on ousting him 'got away with it,' a precedent would be set which would make all future tenures uncomfortable.

So he determined to slug it out for the benefit of whomever may take over in June, 1944.

Miller refused to break his silence regarding the Chicago meeting of his board of directors before leaving here yesterday (2) for a brief vacation. The board, he declared, issued its own statement, adding 'as far as I'm concerned that's the story.'

COTTINGTON LEAVES M-E FOR ERWIN-WASEY

C. H. Cottington has resigned as radio director of McCann-Erickson to take a similar post with the Erwin-Wasey agency. He moves into his new connection Aug. 16.

Cottington was previously with N. W. Ayer.

Morgan Ryan Goes With Sherman-Marquette Agcy.

Morgan Ryan has joined the Sherman & Marquette agency as radio director.

Ryan was formerly with Pedlar & Ryan and the Kiesewetter agency.

GF Still Yens New CBS Spot

General Foods hasn't given up hopes of effecting on CBS' schedule such a reshuffling of the night-time pattern as to allow Kate Smith a full hour on some evening other than Friday. CBS indicated yesterday (Tuesday) that the part that Wrigley was to play in the reshuffle had gone cold and that GF would have no choice but to spot the Kate Smith stanza this fall in the Friday 8-8:55 p.m. period. If this situation remains unchanged, 'The Aldrich Family' will retain its present Thursday night spot on NBC instead of moving to CBS Friday 8-8:30 p.m. niche, and General Foods will have to find another half-hour for 'The Thin Man,' which now occupies the Friday 8:30-8:55 slot on CBS.

One phase of the GF reshuffle involved Wrigley's giving up its Sunday 6:30-7 p.m. period, but the chewing gum manufacturer is going through with its plan to substitute a dramatized air force show for Gene Autry, whose services are being taken over completely by that branch of the Army. General Foods pointed out yesterday (Tuesday) that with five network half-hours to move around, it ought to be able to solve its Kate Smith time problem and also to find a period for a new variety show in the offing.

BERKELEY CAN'T GET STEEL, DROPS QUIZ

Berkeley Blades will terminate its sponsorship of 'The Better Half' quiz on Mutual with the Aug. 9 broadcast. Reason given is the limitation of raw materials by the War Production Board.

The alliance will have had a run of 13 weeks.

Cedric Foster, on MBS, Gets Ins. Co. Sponsor

Cedric Foster starts a weekly news commentary on Mutual this Friday (6) for Employers Group Insurance Co. The time is 10-10:15 p.m.

Manson as Wrigley Lead

Charlotte Manson is leaving New York to take the femme lead in Wrigley's new 'America in the Air' program, which goes into CBS' Sunday 6:30-7 p.m. period Aug. 8.

J. Walter Thompson is the agency.

Modern Screen Cancels Program; Too Many Snags

Lennen & Mitchell agency has cancelled the Friday 8:30-9 p.m. period it had ordered on the Blue in behalf of Modern Screen magazine. The client, it was explained by the agency Monday (2), had found that the program would run into too many snags to make it worthwhile.

The idea was to broadcast previews of new pictures, but two factors made such a series hardly practical: (1) because of the holdover practice, it would be difficult to synchronize the date of broadcast with the national release date of the picture, and (2) there was doubt whether the persons starred in the film would be available at the time of broadcast.

When L & T undertook to pave the way with Hollywood studios for the series, it asked the national executive board of the American Federation of Actors to determine whether the union's Rule 15 would apply to this program. According to Rule 15, a film star must receive his regular air salary, regardless of AFRA scale. The board held that full salaries were to be expected from Modern Screen magazine and the latter agreed to abide by this proviso. Subsequently the Hays office questioned the tieup on the basis of policy, but that angle was quickly straightened out.

Biow Testing For 2 Clients

Hollywood, Aug. 3.

Biow agency, through its Coast head, Cal Kuhl, is testing two shows for inspection by Eversharp and Philip Morris. One is 'Palace Hotel,' variety show featuring Edward Everett Horton, Patsy Kelly, Martha Tilton and Gordon Jenkins orchestra.

Other is a script show built around Shirley Dinsdale, moppet ventriloquist, with her doll, Judy Splinters.

'Senator' Ford Claims Infringement on 'Laugh' Meter by Blue Show

'Senator' Ford, owner of 'Can You Top This?,' which broadcasts for Colgate-Palmolive over NBC and WOR, N. Y., has asked his attorney, Henry Jaffe, to take action, if deemed necessary, against the Blue Network in connection with the program, 'Lulu and Johnny.' The latter series makes use of a 'mirth meter,' which Ford considers to be a takeoff of the 'laugh meter' that his own program has featured for the past three years. The 'meter' in either instance determines whether the expert has topped the joke submitted by a listener.

Ford is also concerned about a forthcoming show on the Blue which involves a roundtable of gagmen and comics trying to top one another with old jokes. The proposed title of this one is 'Awake at the Switch.'

LIVER PILLS NOW AIM FOR THEIR A.K. USERS

Carter's Little Liver Pills is replacing the 'Inner Sanctum' whodunit following its Sept. 5 broadcast with a musical show headed by Harry Sosnik. The spot is Sunday 8:30-9 p.m. on the Blue.

The account, after underwriting the mystery series for two and a half years, decided that, since the product's major appeal was to old people in small towns, it ought to switch to a program of familiar music.

Ted Bates is the agency.

ROBBINS JOINS M-E

Former Axton-Fisher Prez Now Exec V.P. of Agency

Carl Robbins, formerly president of Axton-Fisher Tobacco Co., has joined the McCann-Erickson agency as executive v.p. The A-F account is part of the McCann-Erickson list.

Robbins, formerly a professor of economics at Stanford University, had previously been connected with the Commodity Credit Corp. and the California-Hawaiian Sugar Co. He was installed in Axton-Fisher by the Giannini banking interests.

HERRMAN MOVES IN AS RWG'S EASTERN V.P.

Harry Herrman has been appointed eastern regional vice-president of the Radio Writers' Guild. He will fill, until November, the unexpired term of John Vandercook, who resigned because of inability to give sufficient time to the post. Herrman will probably have his services extended by election of the RWG membership in the fall.

As regional v.p., Herrman becomes ex-officio member of the council of the Authors League of America, the RWG's parent organization. Vandercook, however, remains a member of the same council, having been named to it as a representative of the Authors Guild, another league affiliate, of which he is also a member.

Harold Franklin, incumbent national prez of the RWG, ends his term in November and the indications are that his successor will be chosen from either the Chicago or New York section of the organization. Franklin is a Coast writer.

'Suspense' (CBS) Moves Opposite 'Queen,' NBC

CBS has switched its mystery series, 'Suspense,' from Tuesday (10-10:30 p.m.) to Saturday nights (7:30-8), effective Aug. 14.

The move will put 'Suspense' opposite another whodunit on NBC, 'Ellery Queen' (Bromo Seltzer).

Carson Gets Extension From Campbell Soup

Campbell Soup has issued to the Foote, Cone & Belding agency an okay for the renewal of the Jack Carson show, which is on CBS Wednesday nights.

The second 13-week cycle for the series becomes effective Sept. 1.

From the Production Centres

IN NEW YORK CITY . . .

Bill Ramsey, Procter & Gamble radio director, in town last week for agency huddles after a quickie visit to Gloucester, Mass., his private Shangri-La....James Waterman Wise moving his WEVD commentator series from Sunday to another night. Meanwhile, he's bought a hideaway at Ridgefield, Conn., where he's 'vacationing' while he completes his 'Very Truly Ours' volume of servicemen letters....Arthur Henley, scripter of the Monday, Tuesday, Wednesday cantos of the 'Everything Goes' series on NBC, authoring a legit comedy. He also has an article in the current Writers Digest mag....Betty Garde back at her radio and 'Oklahoma' thesping after her tonsilectomy....Harry Ackerman and the missus (actress Mary Shipp) back from Lake Placid confabs with Ted Collins and Kate Smith on the setup for next season's show....Clifford Goldsmith, 'Aldrich Family' scripter, beachcombing on Nantucket during the program's hiatus....Helen Walpole back from her Miami Beach sunburn project and again flaying the typewriter for 'Lora Lawton' and 'Stella Dallas'....Producer-agent Bernard L. Schubert back from the Coast.

Lester Velie subbing for Lisa Sergio over WQXR during the first two weeks of August while the latter is on vacation. Velie, business editor of the New York Journal of Commerce, has been with the station several years as war economics commentator....John Wilson, formerly of the CBS shortwave production and announcing staffs, has been transferred to the web's Network Operation Department as assistant director...Jo Lyons, B.B.D.&O. radio copywriter, is filling in for Ed Russell as Ken Webb's assistant on 'Armstrong Theatre of Today.' Russell is vacationing....Latham Ovens, Erwin-Wasey script chief for the past two years, has resigned to do freelance radio and mag fiction work.

Beth Barnes, production manager of WSB, Atlanta, stopped off in New York last week for a lookaround at NBC on her way back home from a visit to her husband at Camp Edwards, Mass....Joan Brooks has had another 13-week option picked up by CBS....Carl Erbe, freelance p.a., has added WNEW, N. Y., to his list of accounts.

Lester Vail succeeds Ira Ashley as director of the 'Stage Door Canteen' program on CBS for Corn Products. Ashley was inducted by the Army last week....Lt. Blair Walliser, former director of 'Backstage Wife' was aboard one of the U. S. invasion boats in the Sicily landings....Dodie Yates, director of 'Young Dr. Malone' and 'When a Girl Marries' for Benton & Bowles, spending her 'vacation' staging a production of 'Ladies in Retirement' at the Guild Playhouse, Stamford, Conn. ....Casting: Carl Gose, Carl Eastman ('David Harum'); Harold Vermilyea ('Amanda of Honeymoon Hill'); Rod Hendrickson, Delma Byron ('Second Husband'); Ralph Bell, Clayton Collyer, Lesley Woods, Sydney Smith ('Stella Dallas'); Nancy Douglas, Ronnie Liss ('Just Plain Bill'); Jackson Beck, Jack Smart, Lawson Zerbe, Jackie Grimes ('Mr. Keen')....Florence Freeman being written out of the lead of 'Young Widder Brown' during vacation, and Richard Widmark ditto from 'Front Page Farrell.'

George Lowther will preview his new program idea, 'I Want a Baby,' to a group of radio execs and editors in the Stork Clubs' 'Blessed Event Room' tomorrow (Thursday)....Richard Stark will resume his announcing and emceeing chores when 'Abie's Irish Rose' and 'Battle of the Boroughs' return to the air Aug. 28 and Sept. 28, respectively....Harold Isaacs, eastern editor and Washington researcher for Lockheed's 'Ceiling Unlimited,' has resigned to join Newsweek's Washington staff....Richard Hubbell, formerly on 'March of Time' picture staff, has joined N. W. Ayer & Son, as writer-director in radio department....Ed Herlihy, NBC announcer, has been exclusive announcer for Universal Newsreel for past year....Thomas L. Thomas, baritone, will make his third appearance in four months on Cresta Blanca Hour, CBS, Aug. 11....Walter Kaner, publicity director of WLIB, has entered Army Signal Corps.

With announcer Howard Petrie enroute to the Coast to do the Jimmy Durante show, Don Lowe and Don Cordray take over on 'Morning Market Basket,' 'Just Plain Bill' and 'Front Page Farrell'....Dick Lieber, 'Second Husband' organist, is collabing with George Blake on the score for 'Bright Lights,' the Alex Cohen musical....Mrs. Bennett Kilpack, wife of radio's 'Mr. Keen,' back in civvies after receiving an honorable discharge from WAC....Marguerite Kingbaye has joined the 'David Harum' cast....

AFRA's N. Y. local has named the 58 delegates to represent it at the Chicago convention skedded for Aug. 28 and 29....Stanley Stevens, BBC publicity director here, has been bedded for a month with pneumonia. He was stricken in Detroit during a tour to sound out midwest sentiment toward BBC shows and policies....Sunny Skylar, on WOR Monday through Friday (10:15-10:30 p.m.), will be sponsored Sept. 3 by Groves Vitamins....Jeri Sullavan, CBS vocalist, will fill a 'Cresta Blanca' guest spot Aug. 11....The National Academy of Broadcasting, Washington, has selected 'Snow Village' as model of scriptwriting for classroom use. One of the scripts will be included in the forthcoming Harper book, 'How to Speak and Write for Radio.'

Barbara Fuller has been spotted by Director Cyril Ambruster in 'Terry and the Pirates' (Blue)....Ian Martin, husband of Inge Adams, has been assigned to the Army Air Force at Greensboro, N. C.....Contract of Ed East and Polly for the 'Breakfast in Bedlam' program (Blue) has been renewed for another year, effective Oct. 5. Makes the fifth year for them on this series.

Ted Cott has become program director of WNEW, with William B. McGrath, who has headed both production and programming, limiting himself to the production post....Noel Mills, serial actress, is back from a stay on the Coast, where she did both radio and pictures.

IN HOLLYWOOD . . .

NBC snagged another five-year exclusive broadcast pact for the Pasadena Tournament of Roses football game, but ticket has an if-and-when provision in event annual New Year's Day gridiron classic draws a nix from Army-Navy authorities on Coast....It's official now that 'Silver Theatre' will be a fall CBS show after its summer opening, although there had been few doubts that program would drop off after dog-days. Dennis Day makes a guest shot on show Aug. 8.

Mary Livingston, not being able to make overseas jaunt with Jack Benny, has trained in to keep home fires burning until comic returns from AEF entertainment jaunt....Clete Roberts hits the Blue again as news commentator after being mustered out of the Enlisted Pilots Reserve, AAF. He was former news and special events director for the Blue before being called to service....Art Gilmore has taken over narrator chores on NBC's 'Pacific Story' as sub for Pedro de Cordoba, film actor withdrawing after one airing....Frank Ford vacationing from NBC sales promotion managerial duties with assistant Anne Joseph subbing....Ge Ge Pearson, local KHJ funny paper reader with Hal Gerard, is trying films also, having landed comedy role in 'College Sweethearts' at Monogram....From CBS to Fizdale to CBS was play made when Andy Kelly took over as head of radio flackery's Coast office, leaving job as press director for net's western division. To make switch complete, Neil McDonald, former West Coast manager for Tom Fizdale, moved in at CBS as assistant to Lloyd Brownfield, new press director.

Norman Corwin will brave the heat until Aug. 10, when his new United Nations series gets under way and then hikes back to New York. Randy McDougall takes over the scripting....Brad Brown, recently switched from J. Walter Thompson to Ruthrauff & Ryan, has been assigned production of Furlough Fun' and supervision over 'Red Ryder'....Canaries Jean Barthold and Ruth Terry have been lined up for guest duty with Bob Crosby on ye Old Golder....Larry Smith down from Frisco to proxy for Fleetwood Lawton on his commercialized commentaries. He'll also keep his own NBC programs going, which means 10 trips to the mike weekly. Lawton is going to snoop around the war fronts, accredited to

(Continued on page 24)

Premieres

(Aug. 3 to 15)

Aug. 5

'Let Your Hair Down,' produced by Roger Bower, written by Eleanor Wells; 9:30-10 p.m., Thursdays; WOR-MBS; sustaining.

'Battle Stations,' dramatizations; 8:30-9 p.m., Thursdays; WEAF-NBC; sustaining.

Aug. 9

Gilbert Martyn, news commentator; 11:30-11:45 a.m., Monday thru Friday; WJZ-Blue; Kellogg Co.; Kenyon & Eckhardt agency.

Aug. 11

'Guess Who,' quiz show; 9:30-10 p.m., Wednesdays; WOR-MBS; Sheffield Farms; N. W. Ayer agency.

Aug. 14

Leon Henderson, news commentaries; 6:45-7 p.m., Saturdays; WJZ-Blue; O'Sullivan Rubber Co.; Advertising & Sales Council, Inc., agency.

NBC Reduces Time Discount Range

A revision of NBC rate card discounts goes into effect Sept. 1. The current weekly discount range of 2½ to 12½% will be changed to 5%-10%.

The lower limit of $2,000 weekly gross billing has been increased to $8,000, which will entitle an advertiser to a 5% discount up to $17,999. A 10% discount will prevail for all gross billings of $18,000 and over.

The annual discount, which is now 25%, will be 22½% in lieu of weekly and annual rebates. This will be granted where the year's gross is $1,500,000 or more. However, the annual discount of 12½% for 52 consecutive weeks or 10% for a full network will continue. No new rate cards will be issued, but corrections for the current card will be made available.

KOIL, OMAHA, SHUFFLES STAFF IN EXPANSION

Omaha, Aug. 3.

Shuffling of keymen, with important staff additions and a general policy of expansion, is in effect at KOIL, local principal outlet for CBS, since the taking over of general sales management by Hugh Feltis. Feltis is also now general sales chief for the Central States Broadcasting Co., embracing KOIL and KFAB and KFOR in Lincoln, Neb.

New members of the sales force are Harry Fitch, local, and Forrest Blair, regional. New manager of the sales promotion department for the three stations is Harold Roll. Bruce Wallace, who left KOIL to take over promotion at WING, Dayton, has returned to his old station with new and added authority.

KOIL also has a new staff orchestra under direction of Paul Moorhead.

Ed Paul Gets Program Directorship at WJW

Cleveland, Aug. 3.

Ed Paul, formerly program director of WCFL, Chicago, has been appointed by William M. O'Neil as program director of WJW's new studios, which are opening here later this month.

O'Neil, owner of Akron station, is arranging to broadcast on the 850 kc channel at 5,000 watts when it moves to Cleveland. It will be a Blue net affiliation. Jean Law will continue to have charge of women's activities; Frank Grosjean to handle continuity; Hal Waddell, as national sales director, and several announcers and engineering staff are being retained.

Foot-Saver's Blurb Hunt

Ice Mint, a cooling salve for hot and tired corn and bunion pastures, is looking around for blurb availabilities on an annual basis. The schedule is three daytimers a week.

Allen S. Olmstead, a division of the Foster-Milburn Co., is the manufacturer and Street & Finney is the agency.

GABRIEL BLOWS HIS HORN

By LESTER GOTTLIEB

(Public Relations Director, Mutual Broadcasting System)

I think I first really began to appreciate the powerful influence Gabriel Heatter exercises over millions of American listeners about a year ago. Although I have known and worked with Gabe many years before that, and have always personally admired him, I must confess that I never skipped a tardy dessert and rushed breathlessly to my loudspeaker to hear Gabriel blow his horn over the disadvantages of some sinister Axis move and the advantages of Kreml, Barbasol and Forhan's.

The day that changed my thinking was a dismal one. The United Nations forces were still on the defensive, Mussolini was still perched on his papier mache balcony and I think I had a tax installment due. I couldn't understand how anyone could be happy that day so I was surprised when I met a friend of mine looking fresh as a daisy. His face was shaven (Barbasol), his teeth were gleaming (Forhan's) and his hair was immaculately groomed (Kreml).

'What are you so happy about?,' I asked.

'I got a lift last night. I heard your friend Heatter and he seemed pretty optimistic about the future. He's got me thinking that way too now.'

This conversation might seem to an inveterate radio listener like the middle commercial of some soap opera, but so help me it's the truth. And in it you will find the key to Gabriel Heatter's amazing success, if the fact that he is rounding out a decade of news broadcasting on WOR and the Mutual network isn't enough to convince you .

What Heatter says acts as a mental stimulant for many Americans six nights a week. I don't mean the sophisticates, who must have a sober, Oxfordian accent piece out their news analyses. I refer to the people who live on farms, toil in factories and shops, and the housewives who do their own dishes—for the most part—the typical American radio listeners.

Call Gabe the Eternal Optimist, the Cinderella Man of the News Tickers, and you may be right. I'm sure Heatter himself will agree with you. But events are confirming what he has said since the war began: that though things were dank and dark, the ray of hope will come.

'I knew it when France fell,' he told me. 'I knew it when Britain was blitzed and I knew it when Pearl Harbor was set afire. And I know it now. I know it in my heart because I have faith in the kind of people fighting on our side.'

NO ARMCHAIR STRATEGIST

Gabriel Heatter doesn't wear the mantle of the armchair military analyst. He doesn't claim unimpeachable sources in the Pentagon Building or 10 Downing Street. As a matter of fact I've seen him get his best news stories from his Freeport, Long Island, postman, the gardener tending his Victory Patch, and from his butler, who, on weekends, pastors in a neighboring church. But he doesn't wear the mantle of a Defeatist either. And though at the start he used to get some bothersome mail from America Firsters, he has won one of the most commanding audiences in all radio.

Heatter hasn't won that audience the easy way. On the air every weekday night at 9 p.m. (EWT), he faces some of radio's most extravagant and costly shows. He carries on a one-man competition against the Lux Radio Theatre, Eddie Cantor, Lionel Barrymore, Burns and Allen, Bing Crosby, Gang Busters and Major Bowes. And against them he has rolled up a C. E. Hooper listener rating that year after year averages a neat 14%. And for this his trio of sponsors pay him $200,000 a year.

Gabe is that radio rarity—a native New Yorker. A veteran if not outstanding newspaperman before he came to the microphone, the tall, heavy-set, square-jawed Brooklynite leaped to fame over night in the wake of the country's most tragic crime—the Lindbergh kidnapping-murder. On the memorable night of April 6, 1936, Heatter was stationed at Trenton, N. J., to cover the execution of Bruno Hauptmann. That night Heatter went on the air over WOR and Mutual at 8 p.m., having been tipped off that the execution would come at 8:05. Heatter chattered along waiting for the flash. The minutes ticked by. No flash came. From headquarters came the command: 'Keep talking.' Heatter did—for 52 consecutive minutes, sans script or notes, and thereby established a record, still unequaled, for extemporaneous broadcasting. That single broadcast accounted for 45,000 letters, wires and telephone calls, and Heatter hit the radio jackpot.

The 53-year-old commentator left high school to carry copy on the Brooklyn Times As a boy orator he took the stump for William Randolph Hearst's gubernatorial campaign. As a freshman reporter, Heatter covered the courts, City Hall, and the state capital, attended law school and had as a classmate one Fiorello H. LaGuardia. For the N. Y. Tribune he became a foreign correspondent, but returned homesick.

STARTED ON WMCA

Heatter first got into radio in 1932, when he debated socialism with Norman Thomas, and so fascinated Donald Flamm, then WMCA prexy, that he got his first job as a news commentator on that station at $35 a week.

Few people know that Heatter does all his broadcasting from home. An indefatigable worker, Gabe rises at dawn, is pecking slowly on his battered portable before breakfast. Although he is on the air less than fifteen minutes a night, he writes enough copy for an hour and a half show, doing rewrites all through the day. He relies mostly on the radio for his coverage, has radios all over the house, including special extensions to the garden. Gabe says his house isn't a home but a suburban broadcasting studio. His brother, Max, stands watch over the news ticker up to and including broadcasting time. His wife and daughter serve as production aides and, in an emergency, either one can man the controls in case the Mutual engineer misses the 7:02 from Penn station.

Gabe has a personal interest in the war. His boy, Basil, is an ensign on a P-T boat in Pacific waters. Before the war, Basil was a successful script writer for many commercial air shows. Heatter's son-in-law is serving in the army.

Taylor, Gross Partners In KFBM, San Diego, Buy

Amarillo, Aug. 3.

Sale of KFBM, San Diego, to O. L. 'Ted' Taylor, president and general manager of KGNC here, and Jack O. Gross, general manager of KFBM, has been announced here. Sale is subject to approval of the FCC. Reported price is said to be $94,000.

Taylor and Gross would own the station on a 50-50 basis. Taylor, besides being head of KGNC, is also head of KTSA, San Antonio; KRGV, Weslaco, and KFYO, Lubbock.

WSAN to Headley-Reed

Allentown, Aug. 3.

WSAN, Allentown, last week appointed Headley-Reed Co. as its national rep, effective immediately.

The station, affiliated with the Red and Blue webs, operates with 500 watts on 1,470 k.c.

BENDIX, CHICO MARX DISCS MAKING ROUNDS

Hollywood, Aug. 3.

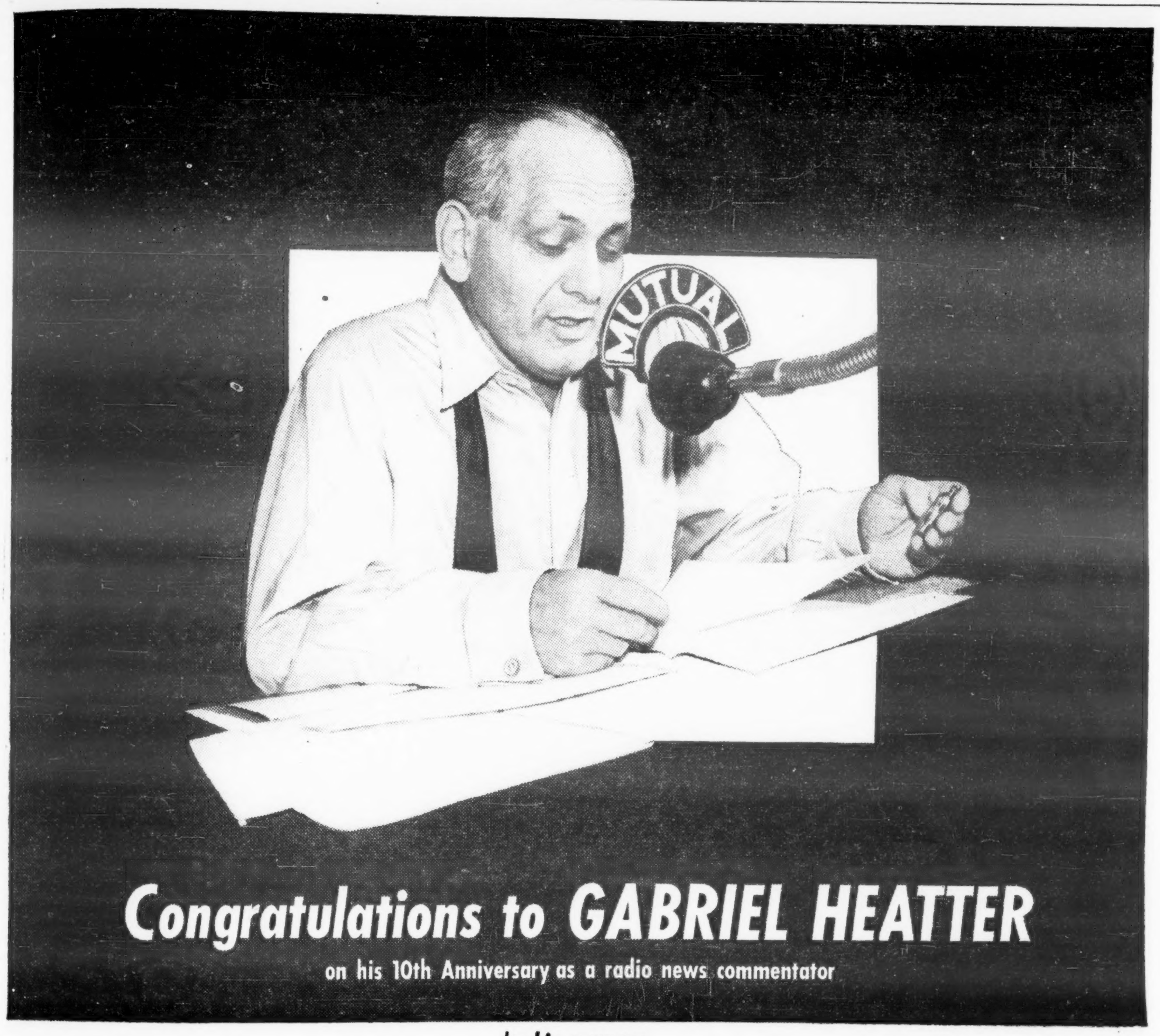
Recordings of two Gummo Marx package shows will be making the agency rounds this week. First under the needle was 'Life of Riley,' comedy program starring William Bendix. Client of Batten, Barton, Durstine & Osborn is said to be interested, with William Murray of the William Morris agency plugging the disc east.

Chico Marx in a script show, 'Chico's Barber Shop,' is the other bidder for fall sponsorship.

TOOTSIE TO TOOTSIE

Sweets Co. of America, which manufactures Tootsie Rolls, is buying women's participation programs to plug a new powdered beverage, V.M.

Duane Jones is the agency.



by his sponsors

BARBASOL SHAVING CREAM
FORHAN'S TOOTHPASTE
KREML HAIR TONIC and KREML SHAMPOO

Through his clear, accurate and sympathetic interpretation of world news—Gabriel Heatter, after a decade of news commentating, stands at the top of his profession.

Today, he is heard over a coast-to-coast network of 170 Mutual stations—9:00 P.M. Monday through Friday—8:45 P.M. Sunday (E.W.T.).

His sponsors feel it an honor to be represented to the American people through such an outstanding and brilliant personality—an honor which their advertising agency is proud to share.

ERWIN, WASEY & COMPANY, INC.
NEW YORK, NEW YORK

21 GUNS TO YOUR 10 YEARS

Gabriel Heatter

REMEMBER that distant day when together we took our maiden plunge into radio?

We're proud of our role as "your first sponsor."

Even prouder that after all these years folks still walk into the bank and say: "Gabriel Heatter recommended The Modern Industrial any time I needed cash."

The

MODERN INDUSTRIAL BANK

116 Fifth Avenue
New York

for a special birthday cake

Gabriel Heatter this week has earned himself a ten-candle birthday cake. During this decade he has risen to the fore-front among news analysts. Since Mutual is the network which has presented his analyses to the people, Mutual is happy to salute this anniversary by lighting three special candles for his cake.

One candle is for Heatter's average rating in the first year Hooper measured his audience:* 7.1 *for the 12 months starting in October, 1940.

The second candle is for Heatter's average rating the following year:* 8.6 *—a* 21% increase *over the high he had already scored.

The third candle is for Heatter's average rating from October, 1942, through July, 1943:* 9.1*—a* 28% increase *over his first recorded rating.

Each of these records has been set during time periods when other networks were providing the most formidable of competing programs. This fact makes Mutual particularly proud of Heatter. And particularly grateful to him for demonstrating what good programming can accomplish on this network.

THE MUTUAL BROADCASTING SYSTEM

One of America's great stations is proud to salute

RADIO'S GREAT NEWS
ANALYST, COMMENTATOR,
HUMANITARIAN,
MORALE-BUILDER

GABRIEL
HEATTER

WOR

Our Sincere
Congratulations
to

Gabriel Heatter

Upon the Anniversary
of a Decade
of
Ace Newscasting

Don Lee Broadcasting System

"Mutual's Pacific Coast Coverage"

For Courage

. . . and hope . . . and truth.

For these priceless things, and for the balanced idealism that he has given a great part of our America, Gabriel Heatter deserves the best that this country can give him.

For us, it was an honor to have helped.

TRANSRADIO
Press Service

Congratulations,

GABRIEL HEATTER

WKRC
Cincinnati

News Every Hour—On the Hour

War Shifts Mexican Radio Sponsors; Americans Replace Germans, Italians

Mexico City, Aug. 3.

The war has affected radio probably more than any other industry in Mexico. The casual observer in this city would hardly know there's a war going on, but insiders around the broadcasting and advertising offices are well aware of the fact.

There has been a gradual shifting of accounts, and types of sponsors, ever since Pearl Harbor, and more American products, advertising men and methods are coming into the picture. They are replacing the many German and Italian firms which were seized, and are now being operated by the government, usually without advertising budgets. On the other hand, there are few shortages such as the Americans know today. These two facts combine to make the institutional type of advertising which is of primary importance to the broadcaster in the States, virtually unknown here.

Probably 35% of Mexican radio advertising is now American drugs and cosmetics. Grant Advertising pioneered the field few years ago, when Bucky Harris, ex-NBC Chicago, opened up and started signing accounts. D'Arcy came in later, and it's rumored that Young & Rubicam and others are due shortly. Sidney Ross, which distributes Sterling Products, and has a few drugs of its own, buys its time direct, as do most sponsors not signed by Grant or D'Arcy.

Apes the Yanks

Many of the programs are frank copies of American fare. For Forhan's, Grant puts on XEW an 'Information Please' of its own, titled 'Los Catedraticos' (The Experts), and, for Monte Carlo cigarettes, a 'Hit Parade.' For Eno's, there's a 'Take It or Leave It,' for Carter's a five-a-week daytime strip called 'Diary of Susanna Galvan,' and for Arrid a Hollywood gossiper using part of Jimmie Fidler's original script, plus added or different news by the local commentator.

Adams Chicle Company, Coca-Cola, Pepsi-Cola and others are heavy spot users, with the singing spots now going big.

There is no summer season in Mexican radio, most programs going on throughout the year. Many stations have no contracts with clients or agencies.

Dominant figure in the radio industry is Emilio Azcarraga, who started XEW 13 years ago, and this week announced plans to begin immediate construction of a new $4,000,000 studio and office building. Station, an NBC affiliate, blankets much of Mexico with its 100,000 watts, and, according to one of the few surveys made of Mexico's 1,200,000 sets, has over 75% of the listeners. XEQ, 50,000 watt CBS affiliate, also is hooked up with Azcarraga. Making a determined effort to capture some of the listeners is XEOY, Radio Mil, so-named because it is in the 1,000 wave-band.

Present XEW facilities make most American stations and even network setups look like poor brothers. Outfit has 16 studios, including three large auditoriums, and is big time in every respect.

Among best paid performers on the air here are announcers, who are classed as first, second, third and fourth-raters after they have passed stiff exams.

Packard With Raymer

G. C. Packard joins the New York staff of Paul H. Raymer & Co. Aug. 15.

He has been manager of radio for Campbell-Ewald in Detroit since 1936.

New Goodwiller

Fargo, Aug. 3.

WDAY, Fargo, will launch a show this fall titled 'Pan Americana,' incorporating various phases of Mexican and Central American life.

It will be conducted by Prof. J. A. Holvik of Concordia College, Moorhead, Minn., who left July 12 on a two-month research tour of Mexico and Central America.

Azcarraga to Build New $4,000,000 (Mex) Studios

Mexico City, Aug. 3.

XEW plans to start construction of a $4,000,000 (Mex) building and studios on Sept. 18. Date is the 13th anniversary of the 100,000-watter. Emilio Azcarraga figures on completing the job within 18 months, when he will move XEQ into the present XEW quarters.

Azcarraga expects to boost XEW from 100,000 to 250,000, and XEQ from 50,000 to 100,000 watts after the war. Plans, also, to hop up short-wave stations XEWW and XEQQ.

London Calling

London, July 14.

Getting in before 'the leaves begin to fall,' the BBC has begun two 5-minute daily lessons in English directed exclusively to European listeners.

The Lord's Prayer on the head of a pin has got nothing on 'Listening Post,' now revived after 10 months. From 1,000,000 words daily caught by 500 BBC linguistic experts, a 50,000-word digest is prepared. This is cut to 500 words for 'Listening Post.'

Bob Hope and Hal Block, script writer, renewing Hollywood friendship. Block did the script for Hope's broadcast in 'Yankee Doodle Do' July 10 when the screen star replaced Vic Oliver.

'Repeat Performances,' a new BBC feature, starts July 20, the outstanding program of the week being recorded and re-broadcast 21 days later.

Programs arranged by the BBC and the Broadcasting Division of the U. S. Office of War Information for American troops in Britain consist partly of regular BBC Forces program and American recordings.

Joseph A. Haeffner, radio editor of the Buffalo Evening News for several years, resigned to join the army, reporting at Camp Upton this week.

Aussie A.B.C. Lets Down Its Hair, Enlivens Its Radio Programs

Melbourne, July 6.

After a long span as Conservatives, decrying frothy fare as something devil-tainted, executives of the Australian Broadcasting Commission, non-commercial, have decided to tabu the old school ties of the BBC and give Australians, especially those in the fighting forces, a much lighter entertainment schedule as of this month.

New schedule will run from 6:30 p.m. to 9 p.m., with accent on variety and mixing of heavy orchestral concerts, war talks, and such like.

C. Moses, g.m. ABC, frankly admitted that the troops preferred swing music to any other type, and so, in future bills, swing would have its place. There would also be special sports broadcasts covering local events, following lines adopted by KWID, San Francisco, in taking care of need of General MacArthur's men in the Southwest Pacific and elsewhere.

Presumption here is that the ABC will adopt Yankee program technique henceforth, rather than the staid BBC methods.

The Aussies and the Yanks have been firm buddies since the Nips got expansion ideas, and the Aussies have learned plenty concerning the type of entertainment the Yanks are getting, hence a yen to have something of a similar nature from the ABC and commercial stations.

Gillette to CKAC

Montreal, Aug. 3.

Unwilling to guarantee the 10:15 p.m. Friday slot for around 40 boxing bouts at Madison Square Garden, N. Y., for the next 10 months, Canadian Broadcasting Corp. has passed this Mutual network-Gillette Safety Razor program over to French independent station CKAC.

CKAC had been handling these programs, but has never so far had a contract for so long a period.

AUSSIE PUSHING BIG DX OUTLET

Washington, Aug. 3.

Australia is rushing completion on a new high-powered DX transmitter, the most powerful on that continent, and expects to have it in operation by Christmas. It will beam broadcasts to all parts of the world.

The Australian Broadcasting Commission now features 16 short-wave programs daily. It carries news and commentaries in English, Dutch, French, Chinese, Japanese, Siamese and Malayan, which are aired to all parts of the Southwest Pacific.

Wild Root's Spots

Wild Root, in expanding its national spot coverage, has bought time on the Don Lee Network (two quarter-hours a week), WLW, Cincinnati (Gregor Ziemer commentaries twice weekly), WJR, Detroit (Tony Weizel, twice weekly), and WJBK, Detroit (schedule of minute announcements). It's a new product, the Creme Oil Formula.

B. B. D. & O. is the agency.

CIAA Losing Two

The Coordinator of Inter-American Affairs will soon be losing two of its top men. George Vogel, head of the transcription and production departments, and Rawleigh Haydon, associate production manager, have handed in their resignations.

Vogel, who managed several Manila, P. I., stations prior to Pearl Harbor, hasn't announced any plans, but Haydon, formerly associated with a number of U. S. ad agencies in Latin America, will start his own production unit.

From Taft to FDR; from Kuibyshev to "K" Street . . .

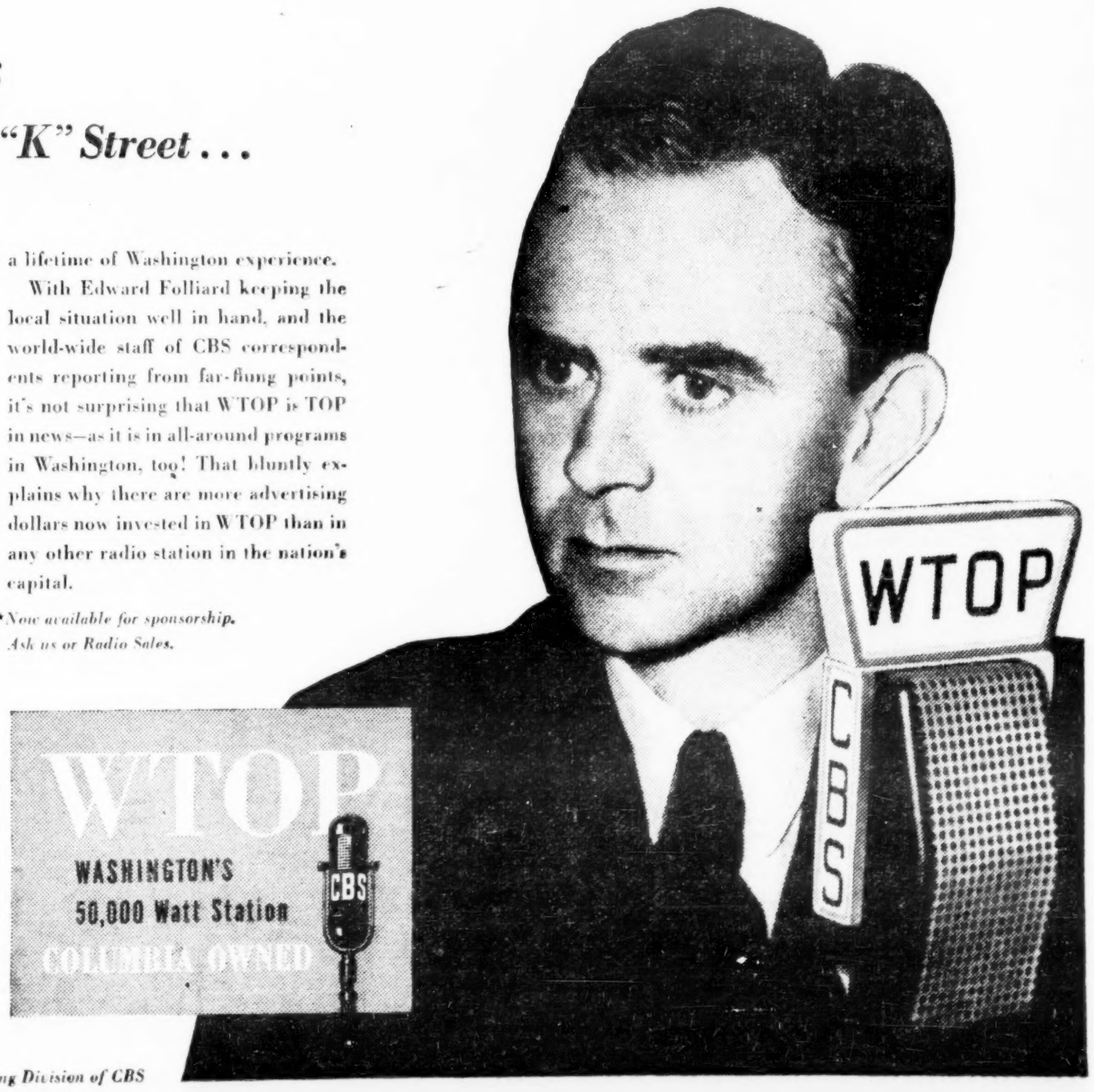
IT'S ALMOST as if Edward Folliard carried a mike with him on his "beat," so arrestingly vivid is his reporting of the news. His WTOP shows (Monday through Saturday—6:00–6:10 P.M.)* are not only comprehensive analyses of world affairs, but also on-the-spot, eye-witness accounts of Washington affairs—of everything that makes headlines in this hub-city of a warring world.

Folliard (for many years on the Washington *Post*) knows Washington. He has seen every inauguration since Taft's; he has covered almost every important event here for 21 years. His beats have run the gamut from the police courts to the White House.

And Washington *knows* Folliard. Of all the first-rate newscasters and analysts whose broadcasts originate in the capital, he's the only one who was born and raised in Washington. He has a knowledge of capital affairs based on a lifetime of Washington experience.

With Edward Folliard keeping the local situation well in hand, and the world-wide staff of CBS correspondents reporting from far-flung points, it's not surprising that WTOP is TOP in news—as it is in all-around programs in Washington, too! That bluntly explains why there are more advertising dollars now invested in WTOP than in any other radio station in the nation's capital.

**Now available for sponsorship. Ask us or Radio Sales.*



Represented by Radio Sales, the SPOT Broadcasting Division of CBS

Payroll Traffic

Des Moines. — Gerald Patterson, who has been acting as assistant treasurer for Iowa Broadcasting Co., has been elected to that post by the board of directors. He joined Iowa Broadcasting in 1940, after four years with the U. S. treasury offices here.

Harold Storm, of WNAX, has been transferred to the promotion department of KSO-KRNT.

Sanford Schlesinger has been added to continuity department of KSO-KRNT. He replaces Gene Shumate, KSO sports announcer, who has been doing part time writing. William Kirschke also new on announcing staff of KSO-KRNT, Des Moines, Iowa. He replaces Jim Kelehen, in Army Air Force.

Tom Mulready, with the news bureau of WHO, is leaving the station to succeed Tobe Reed on the 'Fitch Bandwagon,' starting in Hollywood July 4.

Philadelphia—Enid Hager, former radio promotion manager of the Philadelphia Record, has been named publicity director of WPEN. She succeeds Gil Babbitt, who is ailing.

Zella Drake Harper has returned to the air as director of women's programs at WIBG. She's WIP's former Carolyn Anne Cross.

Craig Stewart, vet spieler of WMMN, Fairmount, W. Va., and one-time member of WMCA and WHN, New York, joined the announcing staff of WCAU.

Harold (Buzz) Davis took over the N. Y. office of WCAU last week.

George Gomperts, exploitation director of 20th-Fox here, will handle the 'Movie-Go-Round' show on WCAU.

Montreal—Lorne Green, CBC announcer, has resigned to join the armed forces. His place is being filled by Elwood Glover for the duration. Others to join various branches of the armed services are Marie Elder, Marie Cronin and Vivienne Denison, to the Royal Canadian Navy; Mavor Moore, CBC producer, to the Canadian Army; George C. Norris, to the Royal Canadian Air Force; also in the R.C.A.F. is Fred Darling.

Boston—Helen Lee, WEEI assistant sales manager to Kingsley F. Horton, resigned to 'keep house' after 11 years' affiliation with the station.

John D. Maloy, former WLAW, Lawrence, program director, has been appointed assistant production manager and special events director for WEEI.

Mildred I. Leonard has joined WEEI as assistant to traffic manager Alice Santti.

Nashville—Dean Upson and C. Lester Barnard have joined the staff of WSM, Upson as commercial manager, and Barnard as publicity director.

Rochester—Staff shifts at WHEC involve the Red Cross two ways. Announcer Ross Woodbridge goes to Washington to train for assistant field director, and Robert McIntyre, Red Cross p.a. here, replaces at the station.

Harry LeBrun, WHEC announcer for 10 years, also leaving WHEC to become commercial manager of WNOX, Knoxville, Tenn. Willard DeMarse, Democrat & Chronicle's current 'Uncle Dan,' who reads the comics over WHAM Sunday mornings, will replace LeBrun at WHEC.

Akron. — Russell Wise, last two years with WAKR here, leaving to join WHK, Cleveland. Allen Polster coming from Blue network to join WAKR's announcing staff.

John Howard leaving WJW for the Army.

Louisville. — WHAS apparently leans toward the Navy, as two more staff members have obtained commissions. Dudley Musson, production manager, goes into the Navy shortly with grade of ensign; ditto George Walsh, staff sports man. Ernie Ray, assistant in the production department, has been undergoing training in the Navy for some time.

Missoula, Mont. . . . John H. Tharp join. the relief engineering staff of KGVO, leaving KJBY, Gadsden, Ala. Ara Long Logan joined Women's Program Department at KGVO.

San Francisco.—Don Mozley has rejoined KLX, Oakland, as news editor, while Gene Van Buskirk is new promotion manager.

Flock of personnel changes have been made at KQW. Grant Holcomb, Jr., formerly of KPRO, Riverside, joined announcing staff; Beverly Batzer, formerly of KJBS here, is new continuity writer; Gordon Willis moved into program department from KOMO-KJR, Seattle; Davidson Greene joined sales department; Mary Scott Hill hooked up with traffic department, and Kenneth Owen is an addition to engineering staff.

Carl Nielson, formerly of KJBS, replaced Don Staley, who went into Navy, as KPO sales rep.

Frank Samuels moved from KOIL, Omaha, to sales staff of KGO, while John Springer, another new KGO salesman, was formerly with KIRO, Seattle.

AFRA SEEKS DEAL WITH FRISCO STATIONS

San Francisco, Aug. 3.

American Federation of Radio Artists local here is negotiating with KPO, KGO, KSFO, and KYA for a new standardized contract, providing pay increases, for staff announcers.

A pact consummated last February with KQW, and calling for a pay boost from a $50 to a $55 weekly minimum for the announcing staff of 13, is still awaiting War Labor Board approval.

WTOP's Soap Opera

Washington, Aug. 3.

First daytime soap opera to originate in Washington has been launched here by CBS station WTOP, now in process of expanding its local origination schedule. 'Janice Grey,' a story of a Government gal employed by FBI, runs Monday through Friday afternoons in a 15-minute bid for the housewife's attention. It is written by Betty Grove and produced by Martin Wickett.

Two other recent afternoon launchings at WTOP are 'Stump Us,' a musical quiz, and 'Top Tune Time,' audience participation variety show.

Culinary Glamor

Kitchen Bouquet will use transcribed announcements for a campaign which starts Sept. 7. The blurbs will be run off daytime at the rate of six a week.

Duane Jones is the agency.

GROUP TAKES FOSTER

The Employers Group, Boston, will sponsor newscaster Cedric Foster via Mutual Fridays 10-10:15 p.m., effective Friday (6). Commercial credits will be given on 10 stations, the rest will carry him on a sustaining basis.

H. B. Humphrey is the agency.

2 Stations Join CBS

WHOP, Hopkinsville, and WPAD, Paducah, both Kentucky, became CBS affiliates recently.

The stations are owned and operated by the Paducah Broadcasting Co., Inc., and join the network as special basic supplementary stations. WHOP operates full time with 250 watts on 1,230 k.c., and WPAD is on day and night with 250 watts and 1,450 k.c.

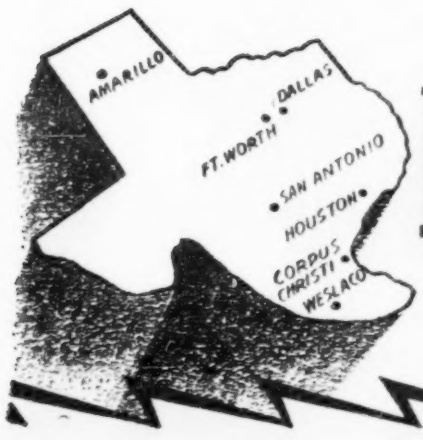
May Bolhauer, fromerly with the Phil Lord office, has joined Bernard L. Schubert as production director. She also continues as assistant to Stuart Buchanan, Blue network script head.

PUTS "BIG TEXAS" IN YOUR LAP

AND WIPES AWAY YOUR RECORDING TROUBLES

Yes Sir . . . when you air your program over the *LONE STAR CHAIN* you can be sure of *penetrating* big Texas. We have plenty of facts to back up this statement! But in order to get maximum effectiveness for your program and eliminate present recording difficulties; we suggest you build your program specially for Texans. Then put it on the *LONE STAR CHAIN* and watch it click!

For Rates and further information, write Ken L. Sibson, Tower Petroleum Building, Dallas, Texas.



Lone Star Chain ★

KGKO FT. WORTH DALLAS
KXYZ HOUSTON
KTSA SAN ANTONIO
KGNC AMARILLO
KRIS CORPUS CHRISTI
KRGV WESLACO

Mgt.: LOU CLAYTON

New CAMEL PROGRAM, Thurs., 10 p.m., EWT

M-G-M Pictures

Heartfelt best wishes to Gabriel Heatter from Nat Abramson, his manager for 10 great years . . .

Handful of Longhair Musicians Make A Good Thing of Radio Arranging

Composing and arranging special non-pop music for radio has become a distinct and nice-paying proposition for the handful of musicians who have adapted their talents to airwave needs, reports Julius Mattfeld, director of the CBS music library. He also points out that many successful concert conductors, composers and arrangers fail to make the grade when they take a fling at radio work because they fail to perceive the essential differences between music for the concert hall and studio platform.

Music, like dialog, has to be tailored for radio, says Mattfeld. And radio program music is essentially atmospheric rather than orchestral. That's why the emphasis is increasingly on original compositions and arrangements that conform to the script. The concert personalities, who insist on using conventional classic numbers for radio programs, reveal a lack of understanding for their media.

Radio Music a la Pix

Radio music is in the same position that film music was years ago, with the exception that radio composers are limited in scope. The composer of original screen music works with a film running from 60 to 120 minutes, and therefore has ample time to set the mood and even create an outstanding number. The radio composer and arranger has to establish the mood instantaneously, for, in a half-hour show, the total length of his composition may be 30 seconds. As a result of these limitations, radio has added little to the general literature of music.

Nevertheless, Mattfeld indicated, the rewards are not inconsequential according to non-pop standards. Most staff and commercial show composers come under the jurisdiction of the American Federation of Musicians, and their minimums are those of arrangers. Local 802, N. Y., sets its scale at $1.60 a page of four bars for 12 instruments. The rate is $2 for commercial shows. In addition, the networks and agencies pay a substantial bonus for original compositions, which is the rule rather than the exception for an arranger. Frequently the arranger-composer has an opportunity to become a conductor, since he knows best the musical requirements of radio. With this combination of activities it is not unusual for a musician to average upwards of $10,000 a year, if he just sticks to arranging and composing.

The pace-setters in the radio music field, according to Mattfeld, are Bernard Hermann (he doubles in film work), Nathan Van Cleeve, Charles Paul, Ben Ludlow, Paul Sterrett, Amedeo di Filippo and Frederick Block.

Familiar Yen

Hollywood, Aug. 3.

It gets them all, including singers. Meaning the urge to don grease, paint and become actors. Latest to succumb is Dennis Day, who canaries with Jack Benny.

He's booked for the lead dramatic role on Silver Theatre's 'Niagara to Reno' over CBS Aug. 8.

Minneapolis—John P. Thorberson, formerly of WAAF, Chicago, is new addition to WCCO announcing staff.

Three Yrs. of Hanging Together With Thread

Boise, Idaho, Aug. 3.

KIDO will soon celebrate the third anniversary of its dramatic stock company, 'The Sunday Theatre.'

What takes this notation out of the grist of the mill is the fact that KIDO is still one of those stations where, when a call for putting on a play occurs, everybody from receptionist up grabs a script and hoves to the mike.

BAYLOR U'S STRICTLY CULTURAL 50-KILOWATT

Corpus Christi, Aug. 3.

According to Pat M. Neff, of Baylor University, a new 50,000 watt radio station newly licensed by the FCC to be operated here by the university and Carr P. Collins, of Dallas, will be used here 'to broadcast Baylor's message to the world.'

The station will use equipment of XEAW, now at Reynosa, Mexico, which was owned exclusively by Collins until he recently gave the university a half-interest in the station. Collins was a former member of the board of trustees of the school.

Opening date for the station will be some time prior to the opening of the fall term of the university, in Waco, Sept. 13. According to Neff, the station will be operated as the university desires. 'We plan many musical programs and lectures worth bringing to radio listeners in the school term ahead. Anything of a cultural nature will be broadcast.'

Station will operate on 1010 kilocycles, which is also frequency of KLRA, Little Rock, which is expected to lead to controversy.

Groves-Beaumont Use Self-Protection Strategy in 52-Wk. Spot-Buying Policy

The Groves-Beaumont Laboratories setup has adopted a spot-buying policy which is the cause of much comment in the trade. The two firms, which have interlocking ownership, will do most of its spot contracting on a 52-week basis, with Groves vitamin tablets serving as a bridge during the summer to maintain valuable time franchises on various stations for the advertising of the firms' more remunerative cold remedies during the fall, winter and spring.

The money spent on the vitamin-plugging may not be commensurate with the profits derived from that product, but the firms will have protected themselves on the retention of the choice periods for the launching of the campaigns on the cold remedies. The difference, if necessary, could be charged off to the more profitable products.

According to reports from station reps, Groves-Beaumont is engaged in a race with Vick Chemical for the snagging of the better open spot periods on quite a number of stations. Many stations, it is said, are offering the same availabilities to G-B and Vick.

Quiet, Please!

The radio head of a major advertising agency remarked last week that he thought that stations in large cities had abandoned an important goodwill builder when they discontinued urging listeners in the summertime, when windows are usually wide open, to keep their sets tuned down and thereby show consideration for their neighbors.

The blasting of the loudspeakers, the agency man pointed out, can in many cases stir up such a resentment that the irked neighbor, out of an inverted sense of pique, will refrain from using his own set.

CBS to Air WGAR's 'Open House' Wacks

Cleveland, Aug. 3.

Starting in September CBS will relay WGAR's 'Friendly Open House,' which Wayne Mack has been building up for 13 years.

An informal zany show, the program will be broadcast Mondays through Thursdays at 5 and Friday at 4:45 for one-half hour. Everybody, including station manager John Patt, is featured.

Sheffield Buys Quiz

New audience participation quiz show titled 'Guess Who' is slated for debut on WOR Aug. 11, 9:30 p.m. Peter Donald will m.c.

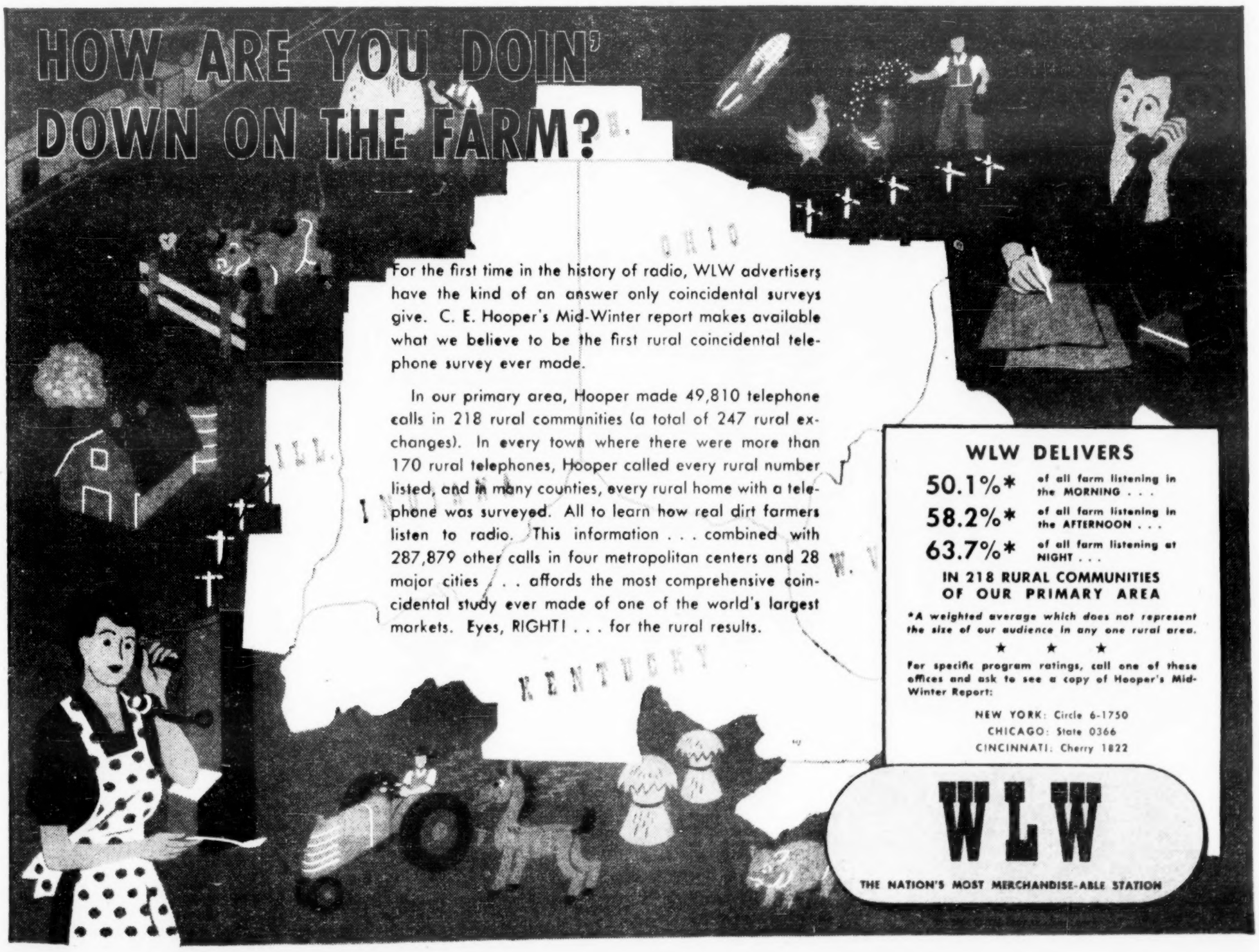
Program will be sponsored by Sheffield Milk Co., through N. W. Ayer agency.

Calling Girls in White

Washington, Aug. 3.

NAB is calling upon its member stations to aid the Red Cross campaign for more nurses and nurses' aides to work in civilian and military hospitals in this country.

Both Army and Navy nurse corps are short of quota requirements, and there is a grave shortage of nurses for civilian work.



NBC SYMPHONY ORCHESTRA
With Dr. Frank Black, Alexander Brailowsky
GENERAL MOTORS
Sun., 5 p.m.; 60 Mins.
WEAF-NBC, New York
(Arthur Kudner)

General Motors formally took over from NBC last Sunday (1) the NBC Symphony orchestra and its big and intermediate ranking maestros. The transfer of the bills and the added assumption by General Motors of the time costs came several weeks after the United Rubber Co. had extended similar sponsorship of the N. Y. Philharmonic. Last weekend's event was accompanied by the minimum of verbal pomposity and a delightful repertoire as directed by Dr. Frank Black. The musical highlight of the occasion was Alexander Brailowsky's brilliant interpretation of Tschaikowski's Piano Concerto No. 1 in B Flat Minor. For apertif and dessert, the program offered the overture to Glinka's 'Russlan and Ludmilla' and Dr. Black's free fantasy on Jerome Kern's 'Ol' Man River.'

David Sarnoff recalled how Arturo Toscanini was invited seven years ago to lead the newly organized NBC symphony and how in the interim the contingent became, in Toscanini's own words, 'the most beautiful orchestra in the world.' C. E. Wilson, president of General Motors, in accepting this organization from Sarnoff, gave assurance that the sponsor would maintain the high standards which have made the NBC symphony such a rich contribution to America's musical life. The GM prez also said that his organization, once the manufacturer of autos, refrigerators, etc., was now devoting its productive capacity to war work, and that the company looked forward to maintaining its high traditions of civilian service when peace was regained.

Toscanini and Leopold Stokowski will share the 24-week winter series between them on the podium. Dr. Black will be the lone conductor until then. *Odec.*

'LIBERTY FORUM'
With J. M. Weiss, Earl Browder, Abner C. Surpless
25 Mins.; Sun., 3:30 p.m.
Sustaining
WLIB, Brooklyn

World Peaceways, Inc., is offering this new discussion series Sunday afternoons over WLIB, Brooklyn, with J. M. Weiss, the organization's radio and research director, as moderator. The aim is to bring two speakers to the mike each week to argue questions of timely, general interest. From the starter (11), the success of the broadcasts will apparently depend on two variables: The combustibility of the topic and the provocativeness of the guests.

The opening was fairly lively. The subject was 'Should the American Communist Party Be Liquidated?' and the speakers were Earl Browder, the party's general secretary and perennial presidential nominee, and Judge Abner C. Surpless. Each man was given time for a formal spiel, after which Weiss asked them questions.

At the start, both guests spoke quietly and moderately, but Browder distorted the question for his basic argument by giving his own definition to the word 'liquidated.' Weiss had previously explained that for the purposes of the discussion, voluntary 'liquidation' was meant. Otherwise, the Communist leader was more restrained and thus more persuasive than his opponent, whose arguments at the close were growing extreme and, apparently, somewhat heated.

However, the principal aim of the series, to elucidate controversial issues, was achieved on this broadcast. *Hobe.*

'ENOUGH AND ON TIME'
With Lt. Col. William Slater
Writer: Howard Teichmann
Director: Capt. Edward Byron
Saturday, 7:30 p.m.; 30 Mins.
Sustaining
WJZ-Blue, New York

Out of the front line communiques, this presentation of the Army Service Forces fashions a skillful blend of realism and dramatics. Actual incidents experienced by service personnel are employed to demonstrate to the relatives and friends of soldiers that the men are getting sufficient material and getting it 'on time.'

The contributions and role of the U. S. Army Medical Corps were highlighted to tee off the series July 24. Colonel Slater wove a thread of illuminating narrative through the 30-minute stanza, breaking off to permit the dramatization of a salient point. Although the narrative did not hold the session together as effectively as it should, the individual episodes were done so well that they made up for this shortcoming.

A Flying Fortress raid over Europe was reenacted to demonstrate that modern medicine, promptly applied, reduces fatalities among wounded crew members. The actual episode was characterized by convincing dialog, effective filtering and impressive sound effects. The same qualities held for the second episode depicting the activities of the Medical Corps enlisted personnel. As a clincher, two of the men whose activities were described in the incident were heard from Halloran General Hospital, Staten Island, where they are convalescing. One of the patients remarked that their exploits sounded much more exciting over the radio than under fire.

The stanza wound up with Connee Boswell singing 'I Can't Give You Anything But Love, Baby' and 'Comin' In On a Wing and a Prayer.' Although out of keeping with the rest of program, Miss Boswell owed her appearance to the fact that she's skedded to sing for the boys at the hospital. This was a warmer-upper and a pleasant one at that.

MARIA KURENKO
With Howard Barlow orch
15 Mins.; Sun.; 10:45 p.m.
WABC-CBS, New York

CBS is fortunate in its choice of vocalist to fill the late Sunday musical period, Mme. Kurenko possessing a voice that meets the highest requirements of the radio-concert field. On the teeoff session Sunday (1), she displayed a rich coloratura soprano, pure in tone and characterized by excellent control. Coupling excellent enunciation and a striking dramatic force, she sang Lotti's 'Pur Dicesti,' Gluck's 'O del mio dolce ardor,' and 'Je suis encore' from Massenet's 'Manon.'

Howard Barlow's orchestral accompaniment was striking, but avoided the pitfalls of being obtrusive.

Follow-up Comment

Jay C. Flippen made his debut last Tuesday (27) as m.c. of Molle's 'Battle of the Sexes' (NBC) and the comedian's efforts had a refreshing air about them. Flippen didn't clutter up the proceedings with forced or inopportune gags. His manner was such as to make any participant feel at ease. The questions were mainly of a subcorn stratum, but that wasn't Flippen's fault. It's the nature of the program.

Sealtest's Thursday evening contribution on NBC continues to be one of the merriest events of the week, even though that unique straight talent of Rudy Vallee's is missing. As ever, Joan Davis functions as a dynamic hub for the output of high and low tomfoolery. Gene Kelly was the guest on last Thursday's (29) session and his pitching of lines was uniformly solid. Jack Haley, who became a permanent fixture of the series when Vallee retired for active duty in the Coast Guard, seems to be gradually moving into the right groove. The impression gathered from his work is that he is at his best when he refrains from trying too hard and when he synchronizes the tempo of his lines with those of Miss Davis.

'Stage Door Canteen's' first anniversary show Thursday (29) via CBS was in the groove with the Andrews Sisters, Monty Woolley, Maxie Rosenbloom and Carole Landis. The sisters gave out heartily with 'Here Comes the Navy,' and 'Comin' In On a Wing and a Prayer.' High spot of the stanza, was the clowning between Woolley and Rosenbloom. The latter borrowed heavily from his nitery and film routines, playing up the dumb pug angle. Contrasted with Woolley's cultured tones and insulting wit, this bit of business was a natural. Carole Landis didn't fit in very well. She was cast in a foolish sketch concerning a lost 'magic' jeep in North Africa.

Bert Lahr was in fine fettle as he guested on the Paul Whiteman-Dinah Shore Chase & Sanborn program on NBC, Sunday night (1), his broad humor and those tremulous bass notes giving the half-hour variety program a better-than-average quota of laughs. The gags and material were right in the Lahr groove and his kidding-the-script routine produced a sock reaction.

Jerry Colonna's 'guest professor' shot Sunday night (1) on the 'Chamber Music Society of Lower Basin Street' (Blue) was one of those spotty affairs that failed to enhance either the comedian's or the program's prestige. 'Fats' Waller was more successful with his 'Ain't Misbehavin'' and 'Honeysuckle Rose' pianology and vocals.

H. V.'s Chainbreaks

H. V. Coughdrops has elected evening chainbreaks for its campaign, which starts Oct. 4. It will be a 20-week schedule, calling for from three to six blurbs a week.

Horton-Noyes Co., of Providence, is the agency.

'IT'S MARITIME'
With Lt. Jack Lawrence Orch. (23), Madeleine Carroll, Jeri Sullavan and Capt. John L. Beebe
Writer: Elwood Hoffman
Director: Albert Ward
30 Mins.; Sat., 5 p.m.
Sustaining
WABC-CBS, New York

With the Army, Navy, Air Force and Marines boasting radio programs of their own, it was just a question of time before the U. S. Maritime Service came up with a show. This event took place July 17 and originated from the U. S. Maritime Service Training Station at Sheepshead Bay, Brooklyn, with guesters Madeleine Carroll and Jeri Sullavan present at the launching ceremony.

Individual contributions were good, but as an entity the program did not hang together. It lacked firm direction. Lieut. Jack Lawrence, who heads the station's recreation activities, has band of professional calibre. Delivery of 'Lady Be Good' and 'Taking a Chance on Love' were clicko. Jeri Sullavan, a recent CBS contractee, did a nice job with vocal of 'Let's Get Lost.' One of the trainees, who was introduced as a 'discovery' did okay with 'Heard You Cry Last Night.'

Miss Carroll supplied the serious note by reading a highly emotional war piece, 'Only One Person,' written by a merchant seaman. Her mike manner reflects poise and familiarity with the medium, and she manages to be dramatic without being hysterical. Capt. John L. Beebe, chief of the Station, contributed a brief statistical talk. He brought out that there are 10,000 men quartered at the school and they are being trained to man the 2,000 new U. S. vessels which will be in operation at the end of the year. This address, like other contributions, was interesting, but it failed to dovetail with the other 'acts' due to ineffectual m.c.ing and direction.

'WAVES'
Writer: Ed Brainard
Director: Lt. Lou Mindling
Wednesday, 3 p.m.; 30 Mins.
Sustaining
WOR-Mutual, New York

Considering the problem of rapidly shifting personnel, the weekly WAVE air show from the Hunter College, N. Y., training station, has an emphatic professional flavor. This is to the credit of Lt. Lou Mindling, former MCA and CBS staffer, who is now attached to the training station as assistant executive officer. Credit must also go to WOR scripter Ed Brainard.

Last Wednesday's (28) stanza celebrated the WAVES' first anniversary. In addition to the purely entertainment aspects, it did a recruiting and promotion job for that service corps. From the entertainment viewpoint, the chorus featured Wednesday did a commendable job with a 'This Is the Army' medley. Seaman Second Class Ramona Villagrana, Mexican-born, also clicked with one of her native tunes.

Top assets of the program was a special orch comprised of sailors and led by George Kaitz, an ex-Russ Morgan man. Frank Kosa's batoning of the regular navy band was also on the beam. Stanza included a Chopin piano solo by Petty Officer Teresa Crossin and a vocal, 'My Buddy,' by Apprentice Seaman Juanita Morrow. An effective emceeing job was done by Seaman Mary Stalcup. Program switches to the 4:30-5 slot starting today (Wednesday).

'ED EAST AND POLLY'
With Lee Sullivan, Doug Browning, Bob Hamilton
30 Mins.; Mon.-Fri., 2:30 p. m.
Sustaining
WJZ-Blue, New York

After doing a waker-upper series on WJZ, New York, for a couple of years, Ed and Polly East have moved to an afternoon schedule with a five-a-week audience-participation frolic on the Blue network. Although the new show still sputters and wheezes at times, it has the stuff for a satisfactory hokum commercial. And even with its present flaws it brings a couple of amusing and ingratiating performers from a local to a network audience.

Perhaps not entirely by coincidence, this 'Ed East and Polly' stanza suggests another Blue network daytimer, the click 'Breakfast at Sardi's,' from the Coast. It, too, has a studio audience of femmes, all apparently on the edge of their camp-stools to join in the frantic clowning, to giggle and squeal at themselves and each other. It has the air of desperate hilarity, with studio participants coming to the mike to make coast-to-coast spectacles of themselves, while East pushes the proceedings at hectic pace and Polly contributes a nudge here and there.

There are prizes of a sort for everyone—practical items for those who satisfactorily perform stunts or answer questions, corsages for all the femme participants and $2 in war stamps for listeners whose suggestions are used. There's even a matinee-style vocal ballad by Lee Sullivan, and organ accompaniment by Bob Hamilton.

With certain reservations, this stacks up fairly well. The studio audience gobbles it up noisily, but some of the hooplah is primarily visual and East doesn't always succeed in dramatizing it sufficiently for the other end of the kilocycles. Because some of the stunts used seem basically unproductive, it might be better to work out a more definite pattern for the show, establishing certain basic antics that pay off. And the bits themselves should be more clearly presented and explained. If these clogs can be eliminated and the show sharpened it should be a natural for afternoon sponsorship. But it'll take skillful, intensive doctoring. *Hobe.*

'THE BLACK HOOD'
With Scott Douglas, Marjorie Cramer, Louis Sorin and Jack MacBryde
Writer: Walter Framer
Director: Charles Schenck
Mon. thru Fri., 5:15 p.m.; 15 Mins.
Sustaining
WOR-Mutual, New York

'The Black Hood,' which starts the parade of quarter-hour comic strips filling the WOR-Mutual 5:15 to 6 p.m. slot, is a well conceived juve fantasy and a natural warmup for the Kellog-sponsored 'Superman,' which follows 'Chick Carter' at 5:45. Like 'Superman' it goes in for the supernatural. The main character, a rookie cop, acquires magic powers by wearing a black hood. There is also a gal reporter who gets herself in jams fishing for stories, and has to be rescued.

Since this is the accepted procedure in comic strips and serials, 'The Black Hood' won't tax junior's imagination. While it isn't highly original, it does move briskly and contains believable dialog. Each installment is complete in itself, but during the last few minutes the stage is set for following day's action.

The acting has some flaws. Titlerolist Scott Douglas would sound much better if he relaxed his vocal cords, and Marjorie Cramer, the femme reporter, registers more like a Central High frosh than a big city press rep. But these failings are outweighed by good direction and scripting.

Portsmouth, N. H.—Keith Field has been appointed sales manager of WHEB here.

Another Sherman & Marquette First in Radio!

"JUDY CANOVA
With Elvia Allman, Mel Blanc, Ken Niles, Gordon Jenkins
Orch. Director: Bill Lawrence
Writers: Don Pringle, Jack Douglas
Comedy, Songs
COLGATE TOOTHPOWDER
Tues., 8:30 p.m.; 25 Mins.
WABC-CBS, New York

Judy Canova offers the possibility of becoming the most quoted comic in radio. Her opening program (6) certainly gave 'em one to recall to friends the following day.

The program's humor, which was uniformly of the bell-ringing species, remained well within the precincts of radio's well-guarded parlor manners. Most of it was a hybrid of the stuff that tickles the tall-pine folk and hot-off-the-cob witticisms from Hollywood & Vine.

Everything about the 25 minutes seemed to be well grooved, and the pacing was sprightly. The producers of the show endowed Miss Canova with the added assets of a funny set of stooges.

Miss Canova is replacing Al Jolson in this spot. The outlook for the new tenant is a bright one."
—from Variety Radio Review, 7/14/43

In Hooper's first 25 shows on its opening night

SHERMAN & MARQUETTE, *Inc.*

919 NORTH MICHIGAN AVE., CHICAGO
50 ROCKEFELLER PLAZA, NEW YORK

"AMERICA'S NO. 1 SINGING DUO"
Dir.: William Morris Agency

If You're Important to The Music Business
TUNE-DEX
Is Important to You!

Analyzing The Daytime Serials

By HOBE MORRISON

(Third in an analytic series about daytime serials. Previous articles dealt with 'Pepper Young's Family' and 'Big Sister.' Others will follow.)

A common plaint of commercial radio writers is that they are frequently hampered by sponsor and agency requirements. Such a generalization naturally has exceptions, and probably could never be proved conclusively one way or the other. Nevertheless, steady listening to almost the only sustaining serial (intended for adult listeners) on the networks suggests there is some ground for the contention.

The program in question is 'This Life Is Mine,' on CBS. While it is not a potent series or even a distinguished one, it does have certain qualities that a sponsored serial might not be expected to possess. Not that a sponsor or agency would necessarily disapprove such qualities. But the chances are they would not permit the experimental latitude in which to achieve them. For the essence of commercial radio, besides seeking a low common denominator to reach the greatest mass audience, is dependence on proven formula. Chance-taking is usually left to the sustainers.

'This Life Is Mine' started on Columbia three months ago. It is written by Addy Richton and Lynn Stone, who previously collaborated on such stanzas as 'Hilltop House' and 'Keeping Up with Rosemary.' They desired to try something slightly off the established serial track, and in this they were abetted by Robert J. Landry, the network's director of program writing and the producer of the show. While by no means a startling innovation, 'This Life Is Mine' does have a distinct flavor and uses a somewhat different mode of presentation. It is unquestionably the best series Miss Richton and Miss Stone have written.

Instead of reaching overboard to be different, the program combines the novel and conventional. That gives it freshness, without requiring too much mental adjustment for the listener. The unorthodox treatment provides a number of entertaining scenes, but occasionally the effect is unfortunate. In general, the use of unconventional writing seems best when it is natural to the situation.

The theme of 'This Life Is Mine' is in two conflicting philosophies, hedonism and altruism, personified by the characters of an actor-father and his schoolteacher-daughter. This is a legitimate motif and Miss Richton's and Miss Stone's thoughtful attitude toward it is rather skillfully projected in story terms, though the action and pace are relatively mild.

The characters are clear and plausible (though the femmes are more lifelike than the men, at least to a male listener), the dialog is generally expressive and pointed, and the atmosphere is graphic. There are two notable aspects to the story. One is that the plot is usually activated by the characters themselves, rather than by coincidental outside forces. The other is that the professions or work of the characters are actually injected into the day-to-day happenings.

From a production standpoint, the serial has been uneven, probably to some extent because several directors have successively handled it. Lately it has been good. The organ music has also varied in quality, but with some notable exceptions has tended to lack imagination. The acting, though generally acceptable and in a few cases exceptional, has also been uneven, possibly because of the director changes. Richard Sanville now directs, having succeeded Chester Renier, John Dietz and Henry Burbig. Bert Burham is organist.

The cast includes Betty Winkler (Eden Channing); Paul McGrath (Edwin Lorimer, her father); Philip Gordon, being replaced (David), Jay Meredith (Jane); Raymond Ives (Jeff); Henry M. Neely (Dr. Paddington); Ruth McDevitt (Mrs. Paddington); Billy Quinn (Paul Warner); Joan Wetmore (Kate Hastings); Ruth Matteson (Martha); Michael Fitzmaurice (Bob Hastings); Carl Emery (Julian Sterling), and Tony Marvin (Announcer). The broadcasts of May 7, 11, 14, 18, 19, 20, 21, 24, 25, 27, 28, 31; June 2, 18, 21, 22, and July 1, 2, 12 and 16, were heard for this article. In those 20 episodes, 91 characters (excluding the announcer) were used, an average of four-and-a-half actors per script.

'AMERICAN WOMEN'
Writers: Doris and Frank Hursley
Director: Bobby Brown
Mon. thru Fri., 5:45 p.m.; 15 Mins.
WRIGLEY'S SPEARMINT GUM
WABC-CBS, New York
(Meyerhoff)

American womanhood gets an undeserved black eye from this new series, which caters to her corniest sentiments in the guise of aiding the war effort. The opening stanza Monday (2) quite frankly told the nation's old maids (via a sketch) that if they pitch in and get a job pinchhitting for missing manpower, they will have a chance to snag a male. 'A tall, handsome, middle-aged widower' was the reward for the program's old maid.

Soap opera technic and dramatic level was utilized, but considering the seriousness and purpose behind the program, the show was an insult to the average woman's intelligence and sense of patriotism. The American women's role in relieving the manpower shortage was perverted.

'MISSION ACCOMPLISHED'
Writer: Walter Folmer
Producers: Gene Zacher and Al Sisson
Music, Drama
15 Mins.; Mon., 6:30 p.m.
Sustaining
WHAM, Rochester, N. Y.

This is a new morale show that has excellent entertainment value and strong dramatic punch. It is aimed at sailors on U. S. fighting ships as well as those in training ashore.

A remote pickup from Sullivan Auditorium, Sampson, N. Y., Naval Training Center, it has trainees in both acting and musical roles. The opening broadcast in the series had an audience of 2,500 recruits, who joined in singing the 'Star Spangled Banner' at the close as well as providing an enthusiastic backdrop.

Big punch of the show, from which it got its name, was the story of a hero of the war. Johnny Bateese, hospital apprentice wounded on Guadalcanal, got the Silver Star medal, and the citation recaptures the battle scene in which he gives aid and comfort to the wounded. Finally, when the plasma ran out, he gave a transfusion of his own blood before cut down by a shell fragment.

It was effectively done and the Navy Song, followed by the Anthem, clinched the patriotic message.

Cord.

Forum Outlines Vast Post-War Educ'n Potentialities of Television and Films

By GEORGE ROSEN

Keynoted by Francis S. Harmon's observation that 'Hollywood has succeeded even if Geneva failed,' NBC's Saturday night (31) 'For This We Fight' round-table discussion gave the nation's radio listeners their first clear insight into the vast role that both films and radio will play in post-war international rehabilitation. Out of the provocative half-hour program came a unanimity of opinion that these two media offer the greatest potentialities in bringing about the type of world understanding that will make possible the realization of the Four Freedoms.

The part that radio and television will play in post-war international affairs was presented by James L. Fly, FCC chairman, while Walt Disney pointed to the limitless possibilities for utilizing the animated cartoon technique on a global scale in the realm of education. From Harmon, exec. v.p. of the War Activities Committee, Motion Picture Industry, came the assertion that the film industry, already international in scope, will present perhaps the most priceless asset in cementing global understanding and goodwill by interpreting various peoples to one another and developing a world community of enjoyment. Harmon pointed a significant finger to the fact that since the emergence of sound pictures 16 years ago—'a scant four years before Japan's invasion of Manchuria'—Hollywood has achieved 'its present international influence and worldwide usefulness during a period of unparalleled economic and political disorder when other types of international relationships were breaking down. Thus Hollywood succeeded even if Geneva failed.'

Television's Great Future

Fly envisioned, after a few years of peace, the use over wide areas of F.M. broadcasting and a post-war development of television that will encircle the globe. It'll be possible, he pointed out, for televised programs, filmed in Hollywood and shipped abroad, to be rebroadcast locally in Buenos Aires, Warsaw or Chungking. 'The potentiality of tele-

(Continued on page 34)

Walter Winchell On All-Blue Leads the Leaders!

ON July 18, 1943, Walter Winchell's program started on a new and extended line-up of Blue Network stations. For the first time, it was an *all-BLUE* network and for the first time it was the full BLUE network. The Hooper Report covering the week of July 15 to July 21

Places Walter Winchell at the Top Of All Programs On the Air

This proves two points which we on The Blue have always made:

PEOPLE TUNE TO PROGRAMS . . . which means that given a good show, the people will seek it out.

THE BLUE DELIVERS RATINGS . . . The Blue's program policies in the past year and a half have created for the Network an increasing listening habit. Given a popular program, the Blue delivers ratings that mean listeners and sales.

The entire incident is another proof that THERE IS A CHANGE IN THE BROADCASTING PICTURE . . . with the BLUE's role assuming increasing importance—day by day.

The Blue Network

A Service of Radio Corporation of America

Available to U. S. Stations and Agencies
"The Wayside Neighbor"
Canada's Most Popular Program (Feature of CJKL, Kirkland Lake, Ontario). Original poetry, sayings and music. Electrical transcription series available for first time to American radio stations and ad agencies for sustaining or commercial use. Write or wire for rates.
"THE WAYSIDE NEIGHBOR," Care Samuel Selfon, American Representative, 1919 W. Girard Ave., Philadelphia, Penna.

WE WANT A GOOD RADIO SALESMAN
Progressive upstate N. Y. radio station seeks top-notch experienced radio salesman. Ideal working conditions. Excellent opportunity. Minimum draw $50 per week to start. Please shoot us ALL the dope in your first letter. **Box 417, Variety, 154 W. 46th St., New York 19, N. Y.**

Noble May Get Back 25%

Continued from page 23

Corp., Noble is interested in oil, lumber and large-tract real estate. He is reputed as being one of the biggest holders of property in the Thousand Islands, N. Y. After taking over the Blue, Noble announced that the network's officialdom and first meeting with the Blue's affiliates.

Besides heading the Life Savers personnel would remain as is. The physical setup, which finds the Blue sharing studios, technical and other services with NBC, is expected to remain unchanged until after the war, when the material and equipment necessary for a severing of these ties will again become available.

It is anticipated that the Cox investigating committee and other anti-administration quarters will make newsprint capital over Noble's acquisition of the network. Mention of how Noble came to acquire WMCA, N. Y., which he now must sell, has already cropped up in the Cox probe. Donald Flamm, from whom Noble acquired the station for $850,000, subsequently claimed that he sold under duress, and that shortly before the transfer was made he had had an offer of $1,500,000.

Reports have it that two New York newspapers, the Post and PM (Marshall Field), are each interested in acquiring WMCA, but confirmation in either case could not be obtained up to yesterday afternoon (Tuesday). It is doubtful whether the FCC, because of its policy on station ownership by newspapers, would approve a deal with either of the parties, even though both newspapers are strongly pro-Administration. As it happens the only station in N. Y. owned by newspaper interests is WINS (Hearst). The working association has been more of the casual sort than closely aggressive.

McGraw Still in Picture

Washington, Aug. 3.

At a press conference held Monday (2), FCC chairman James Lawrence Fly indicated that he was not convinced that James H. McGraw, Jr. (McGraw-Hill), publisher, was out of the Blue Network picture. He added, 'Noble has for the moment taken full responsibility for the purchase, but there is some uncertainty as to what persons will come in with him.'

When asked how the FCC would react if it develops that McGraw is still intended as part-owner of the Blue, Fly said, 'We don't want to meet the publishing question before we come to it.' He said that the Commission would be watching with interest to see who does 'come into the picture.'

Fly lauded RCA for sale of the Blue, terming it an 'outstanding example' of industry-Government cooperation. He indicated that his commendation was not to be interpreted as approval of the sale of the network to Noble. That was a matter for the full Commission to decide, he said.

However, as far as Noble is concerned, approval seems assured. He was found responsible two years ago, when purchasing WMCA, N. Y., and Fly noted that the FCC would probably not insist upon immediate sale of the station, although its disposal must be effected to comply with FCC regulations forbidding ownership of more than one station in a community.

Forum Outlines

Continued from page 33

vision for fostering international understanding is tremendous,' he said, pointing out that television and comparable media will be a great factor in helping to remove the frictions and misunderstandings 'which ignorance and suspicion, based on half-knowledge, have traditionally engendered.'

The FCC chairman warned, however, that the power of radio can be as productive of harm as of good, and that without intelligent direction it could emerge as a serious detriment rather than a rich asset. The time has come, he said, to evolve a workable system of world radio. 'Through this one development alone,' he opined, 'we will go a long way toward realizing our ideal of a lasting peace based on mutual respect.'

Query projected by m.c. Ben Grauer as to whether it will be necessary to set up an international board of control broadcasts, 'since the line between education and propaganda is extremely thin sometimes,' brought an unalterable rejection of the idea by Fly. 'It would be very unfortunate if there were anything resembling a scheme of censorship set up to control international broadcasting in time of peace,' he cautioned. It's a question, he added, of letting honesty govern the art.

From Harmon and Fly came a joint prediction that television and films will be hand-maidens in the general scheme of things to come, with the product of Hollywood transferred to telefilm, which will be televised.

Disney On Education

Disney said he was still awed at the future possibilities of the animated cartoon. 'It is not visionary or presumptious of us to anticipate the use of our own medium in every school room in the world,' he said. 'When educators and motion picture producers begin to cooperate in earnest on a constructive program of visual teaching, the possibilities offered are without limitation.'

Disney disclosed details of a project currently under way designed to help solve the problem of illiteracy, not only in this country but throughout the world. In cooperation with the State Dept. and the Coordinator of Inter-American Affairs, a series of films will be made as 'the answer to visual education as a major medium of wiping out illiteracy.' When these first films are completed, they'll be thoroughly tested and, if our ideas stand up, there'll be no limit to the magnitude and scope of what we can do—the people we can reach.' For the past six months, Disney revealed, the nation's top educators have been attending a seminar at the Disney studios giving the staff the benefit of their knowledge.

From the Production Centres

Continued from page 24

NBC....Sydney Gaynor, Don Lee's commercial manager, on the go again, this time through the east to see what stray biz is lying around....Dan Bowers moved up from San Diego to call the shots for Don Lee sponsors ....Sid Strotz to Frisco to sit in with Niles Trammell and William Hedges on sessions with managers of NBC's far west affiliates...Burns and Allen gagman, Frank Galen, dropped his appendix last week...Martin Gosch heading east for talks at William Esty agency on the fall resumption of the Abbott and Costello opus....Bert Gordon will be back with Eddie Cantor in the fall....Bing Crosby will drop in on Johnny Mercer's Music Shop Aug. 17...Diana Bourbon shoving off for London and duty with radio division of Office of War Information....Eddie Cantor lost Scripter Johnny Rapp to the army and is now trying to head off immediate induction of Joe Quillen ...At KNX they're gloating over the prediction made three months ago by Harry Flannery that a Fascist crackup was in the making. Claims to have heard a secret broadcast which tipped off the whole thing....E. H. 'Dutch' Ellis looking over the ground to see what's around loose that some Newell-Emmett client might like....Pedlar & Ryan's A. E. McElfresh gabbing with Bill Lawrence on this 'n' that.... Production of the Judy Canova show passes from Diana Bourbon to Carlton Alsop, who used to hold rein on 'Abie's Irish Rose'....Rex Miller, one time war correspondent and now a college prof, added to the growing list of war analysts, none of which is without a dutch uncle to foot the bills.

Guest-shot days are over for Victor Moore and Billy Gaxton. They've been signed as regulars for the Edgar Bergen javaree resuming Sept. 5. Bill Goodwin will be in the sponsor's corner....Jack Slattery moved up as chief announcer at KNX....Paul Hollister, CBS advertising and sales promotion boss, here for parleys with KNX'ers....Norris 'Tuffy' Goff will go it alone for a week while Chet Lauck (Abner) is down in Arkansas on Treasury Department assignment. He'll give Pine Ridge a 'T' flag for 100% subscription in the last bond drive.

IN CHICAGO . . .

Suit for an accounting of profits from 'Blind Date,' Maxwell House summer show, will soon be filed against Joe Floyd, Sioux Falls, S. D., theatre manager, by Harold Gingrich, who claims half-ownership of the show....Everett Mitchell, NBC farm commentator, has been named director of agriculture for the network's Central Division....John Walsh, heard on CBS's 'Ma Perkins' program, is the city's first member of the Red Cross Gallon Club, having contributed eight pints of blood....Don Gordon, former NBC announcer, has gone to New York where he will freelance....Free & Peters appointed national representatives of WCBM, Baltimore.... Ralph L. Atlass, WJJD president, back at his desk after few days at Mackinac Island....Gordon Van Dover, orginator of the 'Tom, Dick and Harry' radio act, dissolved at the death of Bud Van Dover, one of its members, is the new announcer on the WIND-Chicago Times 'Quiz Time' show... Cy Howard is back at his WBBM duties following a rest in Michigan. He assumes his new position as scripter for Jack Benny when Benny returns to the air this fall....New additions to NBC's 'Guiding Light' cast are Arthur Kohl, Lois Zarley, Constance Crowder and Eloise Kummer.

W. E. Macfarlane, chairman of Mutual's executive committee, in introducing Miller McClintock, president of the network, at the local showing of Mutual's kodachrome presentation at the Drake hotel, said that in 1942 the network had gross billings of $9,600,000 and that 1943 would be no less than $14,000,000....Hal Tate, male half of 'Tate's Variety Show' heard over WCFL, has joined the U. S. navy. His wife and radio partner, Nikki Kaye, will carry on with the program....Mrs. Josephine Wetzler, former director of women's activities at stations WJWC, Chicago, and WMBD, Peoria, has been added to the WLS continuity staff.

Only 2-years old, this call-letter slogan is already known to millions—*"This is WPAT center of the dial at 93"*

The most dynamic young station serving the metropolitan area!

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RADIO RADIO

"I WANT A BABY"

INTERESTED PARTIES PLEASE CALL
PLAZA 3-3240

Musicians Have Lost $4,000,000 in Jobs, But Disc Cos. Hurt Little by AFM Ban

With the American Federation of Musicians' ban against its members making phonograph recordings or transcriptions just a year old, a resume of the situation shows that musicians themselves have incurred the only real loss. It is estimated that AFM members who participated in recording work of all kinds have lost a minimum of $4,000,000 in salaries over the year, and perhaps more. Against this willingly taken loss, the other factions involved in the dispute, the recording companies, transcription outfits and music publishers, have dropped comparatively little. The pop disc companies, in fact, were hardly disturbed when their case is viewed from all angles.

Decca, Columbia, RCA-Victor, and the numerous other firms distributing discs are just about in as good shape as they ever were, particularly the majors. Three outfits listed above have not been hurt to any great extent thus far by Petrillo's edict. They are disposing of virtually every disc that manpower, materials, and other production problems allow them to market. As a matter of fact, Decca's profit declarations for the latter part of 1942 and early '43 were above pre-Petrillo figures. Petrillo's edict came at a time when wartime necessities were forcing manufacturers to retrench anyhow, forcing them to issue only a minimum number of sides, all confined to the best names and the better tunes to guarantee sales and not waste shellac allotments. As a result, million-copy sales of individual discs by top bands and singers are now common rather than the rarity they once were.

Utilizing Rejects

Of course, this situation may not prevail very long. In a great many cases the companies have run out of fresh releases by top artists and are now digging into masters that have been held for some time as rejects because of some minor fault. There have been quite a number of this type released in the last six months, and, so hungry are coin machines and other buyers for fresh releases, that they have been snapped up. Transcription companies have done the same thing, though not quite on the same large scale.

Music publishers have been hurt insofar as pop numbers are concerned. They have found it doubly difficult and doubly expensive to exploit tunes without recordings, but the very lack of this form of advertising is probably responsible for the jump in sheet sales, which has helped ease the losses due to the disc ban.

THIS BANDLEADER IS HIS OWN BEST ANGEL

Before the war the accepted method of financing a new band was to dig up a backer with plenty of scratch to lay out for rehearsal time, arrangements, etc. Since the breed has virtually disappeared, however, the few (very few) new bands to come along have found tough going. Not so with Sandy Spier (Sammy Shapiro), trumpeter, who debuted a small band at Pelham Heath Inn, Pelham, N. Y., several weeks ago and is now in the process of reorganizing it into a full-size combo (five brass, four sax, three rhythm) to debut next week.

Shapiro works radio studio programs during the day, and occasionally talkes off at night for the same thing. In addition he does film shorts and anything else that comes up. So do most of his musicians, who thereby add to the comparatively low scale earned at the Inn, enabling them to continue with Spier.

Sonny Kendis Enlarges To 15; Opens Copley 18th

Sonny Kendis, for years one of the fixtures at the Stork Club, N. Y., is enlarging his seven-piece orchestra to a 15-man personnel and is leaving the Stork for a swing of the class spots in Boston, Chicago, N. Y. and the Coast.

The revamped Kendis orch goes into the Copley-Plaza, Boston, for eight weeks, Aug. 19, thence into the Waldorf, N. Y., eight weeks later, with engagements at the Palmer House, Chi, and the Coast to follow.

John Kirby 4-F

John Kirby insisted last week that his local draft board grant him a pre-induction medical examination, because reports that he was due to enter service were making it difficult to book his band. Accordingly, he took a physical in N. Y. and was given a 4-F classification due to a stomach ailment.

Kirby was originally due for induction last spring, but several deferments were secured for him to fulfill then existing contracts.

AFM Taking Stand On 'Work or Fight'

Because a substantial number of musicians are being frightened out of the business into war plant positions by local draft boards, the American Federation of Musicians is considering formulating a letter to its entire membership advising that the Government has not listed musicians in a non-essential category, hence they are not bound by such directives. In many cases 'work or fight' orders were rescinded when musicians argued the point.

AFM's interest in the problem stems, of course, from the growing shortage of musicians.

At the time Washington issued its first list of non-essential industries, musicians were not named. Queried on their status, the War Labor Board explained that since they were not named on the list they had nothing to worry about. A subsequent list of non-essential jobs also failed to include musicians and none has been issued since.

Lyman Nixes Subbing 1-Niters for Full-Week At Orpheum, Mpls.

Abe Lyman refused a full week of one-night theatre dates in small houses in Wisconsin and Michigan, hurriedly booked to replace a week at the Orpheum theatre, Minneapolis, and claims he intends starting legal action over the Orpheum incident. Lyman expected to open at the Orpheum last Friday (30) on the strength of an 'okay' given him by Music Corp. of America. Paramount, which books the house, denies giving MCA a verbal nod on the week and refused to play the band because it had a percentage picture, 'Stormy Weather' (20th-Fox), and it doesn't play stage shows with films booked on that basis.

Since he turned down the one-nighters, Lyman is laying off and will have to pay his men (his payroll is about $2,250). MCA admits telling the leader the Orpheum date was 'in,' though no contracts were signed. Harry Levine, Par booker, denies 'okaying' the week. Who Lyman intends suing hasn't been made clear.

Sues Leopold Spitalny, NBC for Infringement

Carmen Delfin, who, in her complaint, describes herself as a former pianist at NBC, last week brought a piracy and infringement suit in the N. Y. federal court against H. Leopold Spitalny, NBC musical director and staff contractor, the network itself and the publishing firm of G. Schirmer, Inc. She asks $175,000 in damages.

The complaint charges that while she was employed by NBC (from June, 1941 to February, 1942) she composed a couple compositions which later were published by Schirmer and credited to Spitalny. The titles as published were 'Zambra Gitana' and 'Oriental.' She names NBC as a defendant on the ground that the numbers were broadcast over that network as part of a Spitalny program.

Eddie LeBaron and his orchestra signed by Universal to play in 'The Professor Goes Wild.'

McIntyre's Nitery Date

Hal McIntyre's band has been booked for the six-week interval between current Duke Ellington and Ted Lewis, at the Hurricane, N. Y. nitery.

McIntyre opens Sept. 16 at a salary said to approximate Ellington's $2,500 guarantee against a percentage.

1-Niters Hopeful Of Auto Ban Lift

Lakewood Park, Mahanoy City, owned by Richard Guinan and operated by Howard Hobbs, has booked Shep Fields' orchestra for Labor Day regardless of whether the pleasure driving ban is lifted by then or not. Lakewood, like the majority of other one-niters in the area affected by the pleasure riding ban, folded last spring when the lid was clamped on. In booking Fields, the spot is probably anticipating improvement in the fuel situation, but it's stated he'll be played in any event.

In the past couple weeks there has been a gradual reawakening of one-night ballrooms, due to reports the pleasure driving ban would be removed. Several spots are reported to have tentative dates lined up for later this month, and contracts for them will be issued and signed the moment the ban is lifted.

Since the complete blackout on pleasure driving was put into effect the past spring, the only summer spots operating are the Atlantic City Piers (Steel and Million Dollar), Palisades Park, Fort Lee, N. J., and Pleasure Beach, Bridgeport, Conn. All three were going rather badly at the beginning, but lately the two A. C. spots have picked up considerably and are now doing well. Pleasure Beach has had few money-making weekends, however.

CLEVE. PROMOTER GETS POLICE OKAY

Cleveland, Aug. 3.

Dances promoted in civic auditorium by Elroy Willis, vet booker, are still being given the greenlight by gendarmes, although several reefer - peddlers and bootleggers were arrested at his last rug-cutting jamboree featuring Lucky Millinder's crew.

Police department gave Willis a clean bill of health when he proved that he had previously asked for and had been granted police protection. Since most of his orchestras drew Negro crowds predominantly, booker had requested his councilman to help him prevent any possible friction.

City's safety-director said promoter could continue to book bands in the fall as long as he continued to police his own dances as well as he had been doing in the past. Willis has Count Basie's orch penciled into the Civic Auditorium for Sept. 20 as the first of his autumnal jitterbug shindigs.

FBI Men Reported On Trail of Draft Dodgers

FBI men stationed in N. Y. are on the lookout for musicians in several top bands who failed to report for induction. Investigators on the trail of one sideman checked the whereabouts of the band he's with at one of the major agencies last week, and commented that they had a list of others to look up.

There have been no known arrests so far of musicians with major bands for failure to obey induction orders.

Likes 'Em Low

Three Deuces, 52d street, N. Y., jive spot, apparently has a soft spot for tenor sax players. Since going into its current policy a couple months ago, it has had two trios led by tenor men, first Georgie Auld, then Joe Phillips; and it will replace the latter Aug. 10 with a combo led by Ben Webster, Negro musician.

Webster was for years a standout with Duke Ellington. He left the latter recently.

Jimmy Foster, pianist, is taking over baton of Gene Erwin's orchestra at Golden Pheasant Cafe, Cleveland, when leader enters army Aug. 11. Crew is to carry on under Erwin's name for duration.

Circuits Reject Tax Official's 'Expense' Allowance to Bands; Ask Clarification

Attorney representatives of the various major theatre circuits refused last week to accept the letter from Deputy Commissioner Mooney, of the Treasury Department, which stated that 'reasonable' expenses of operating a band should be deducted before 20% withholding taxes are taken out of salaries. Theatres almost immediately rejected the terms of the letter on the grounds that it was ambiguous and that there should be a more definite ruling as to what constitutes expenses. Their stand became doubly firm later when 'expense' sheets were filed by bandleaders which included what were termed 'ridiculous' expense requests.

In an attempt to straighten out the situation, theatre representatives sought a meeting in Washington Monday (2) with Commissioner Mooney, but he was on vacation. There had been talk of a threat by the American Federation of Musicians to pull bands out of all houses if operators continued to deduct taxes on the gross, but the theatre men assert they have not been formally advised of such an eventuality.

Main objection by the theatres is that if they allow many expenses now being claimed by some leaders, at some future date they may be held liable if the Treasury decides that the items they recognized should not have been honored. To this end they want the clause recently added to the AFM's Form B contract removed, because the word 'expenses' is too vague. This clause states: 'This price (contract price) includes expenses to be reimbursed by employer in accordance with the schedule to be furnished on or before date.' Schedule indicated is a prepared sheet listing expenses incurred in playing any particular date. It allows for transportation, commissions, arrangements, etc., leaves room for 'sundry items.' Under the latter heading many leaders have attempted to list things that in no way could be construed as expenses of one booking.

For example, one outfit, a major one, playing in the midwest, claimed as expenses $500 for uniforms, $200 for entertainment, $200 for music stands, and several other equally unallowable items. There were a number of similar instances.

Warner Bros.' Objections

Warner Bros. is the main objector to the Treasury's ruling of last week. The circuit originally was and has been the principal objector to the AFM's Form B contract. One WB official stated last week that the whole tax mess could be solved easily if leaders were made independent contractors. That would mean a reversal of Form B.

Other disputes have arisen over the method of making 20% deductions, too, but not for the same reason. It seems that the Treasury has failed in many instances to advise local Internal Revenue officials of its okaying expense allowances. One house in New England has been warned by the local Revenue office that so far as it's concerned, 20% deductions must be made on the gross. House is the State, Hartford, which plays major bands and acts.

There have been refusals to abide by the Treasury ruling in the nitery field. Dempsey's Restaurant, N. Y., has refused to sign a Form B contract for an incoming band with the aforementioned clause included, and Petrillo has advised the spot that it will either sign the contract as is or its present orchestra (Chris Cross) will be yanked.

Hotels, one-nighters and other forms of band-users have raised no objections.

Draft-Insurance

USO-Camp Shows, Inc., will try to round up more girl orchestras for the various Army camp circuits beginning in the fall as a means toward eliminating the possibility of having bands disturbed while on tour by induction notices. There is also the angle of the appeal of femme musicians.

Currently the USO-CSI routes are using Gloria Parker's all-girl outfit, D'Artega's recently organized femme combo and a couple others. One scheduled to begin a route in the fall is Fred Schaeffer's 'Victory Sweethearts.'

Tooters Asking 'Net' Face Rap

Musicians who demand 'net' salaries from bandleaders, forcing the latter to pay their withholding taxes and social security, are included in a ruling made in Washington last week. Joseph T. Higgins, Internal Revenue Collector, ruled that the taxes employers are being forced to absorb to hold employees must be listed by the latter on tax returns as additional income; failure to do so makes the employee liable to prosecution. Same would apply to sums paid by leaders for transporting musicians' wives, the latest idea developed by hard-to-hold musicians. Formerly, spouse transportation was solely the musician's headache.

If the leader absorbs the money paid for taxes which rightfully a musician should pay, he will have to pay a tax on it at the end of the year, since it is part of his earned income. Such items cannot be listed as part of operating expenses by the leader.

Mex Syndicate Finds Bonanza; Records In English for Export

Mexico City, Aug. 3.

Source of Eli Oberstein's Mexican masters may be the disc plant established here two years ago by the Emilio Azcarraga syndicate and the Cines Alameda and Bucareli. Oberstein has consistently claimed that the discs of late tunes released on his Hit label were made here and the Azcarraga plant, established to record radio programs for provincial stations, has lately been booming with activity, turning out song discs in English for export to the U. S.

Until recently, disc trade between Mexico and the U. S. was exactly the reverse. Now, instead of importing releases, they are being shipped from here to radio stations and distributors. Some of the discs being made here by Azcarraga's plant feature Ernesto Riestra's orchestra with Mario Gil, the Mexican equivalent of Bing Crosby.

Joe Glaser Takes Over Russ Morgan on 1-Yr. Pact

Joe Glaser last week assumed personal management of Russ Morgan's orchestra on a one-year contract. Morgan and Glaser had been dickering the deal for a week or so prior to its culmination.

Morgan closed at the Roxy, N. Y., last night (Tuesday), his place taken for another week's run of 'Stormy Weather' and Connee Boswell by Bobby Sherwood's band. Morgan opens at the Earle theatre, Philadelphia, Friday (6).

Cugat's Close Call

Hollywood, Aug. 3.

Xavier Cugat, fully recovered after a critical illness at the Hospital of the Good Samaritan in Los Angeles, only learned last week from medicos how close he came to being dethroned from the Rhumba Kingdom.

With the Cugat-Mae West 'Tropicana' completed last week, the maestro now checks in on the Metro lot for two pictures, 'Mr. Cugat' and 'Tale of Two Sisters.'

Fields, Jefferson Park, Det., Adjust Contract

Shep Fields adjusted his contract with the operators of Jefferson Beach Park, Detroit. He opened the spot Friday (30) for 10 days at a salary of $7,000 and has booked a series of one-nighters for the remaining four days he was to have been at the Beach ballroom.

Fields had been booked for two weeks at $8,000 and less than a week before opening he was offered $5,000 to tear up the agreement because the spot intended to retrench on its name band policy.

Nelson Chi Ace, Big $53,000; Herman Hot 17G, Indpls., Monroe 28G, Frisco

(Estimates for This Week)

Mitch Ayres, New York (Paramount; 3,664; 35-$1.10)—With Andrews Sisters on stage and 'Dixie' (Par). Wound up sixth week last night (Tuesday) at strong $47,000 for big profits on run.

Charlie Barnet, Cleveland (Palace; 3,700; 35-85)—With 'First Comes Courage' (Col). Extra good $26,500.

Carmen Cavallero, New York (Strand; 2,756; 35-$1.10)—With Connie Haines and Perry Como in person, and 'Constant Nymph' (WB) (2d wk). Combination draught of picture and stagebill will account for very big $50,000 this week.

Chuck Foster, Omaha (Orpheum; 3,000; 20-65)—Plus 'Two Tickets to London' (U), and Beatrice Kay on stage. Fair $16,500.

Lionel Hampton, Chicago (Oriental; 3,200; 28-69)—With 'Air Raid Wardens' (M-G) (2d run). Bright $21,000.

Horace Heidt, Boston (RKO-Boston; 3,200; 44-99)—Plus 'Good Morning, Judge' (U). May hit above $30,000, good.

Woody Herman, Indianapolis (Circle; 2,800; 30-55)—With 'Girls, Inc.' (RKO) plus stage acts. Dandy $17,000.

Spike Jones, Kansas City (Tower; 2,100; 10-50)—With 'Get Going' (U) and stage acts. Big $13,500.

Jimmie Lunceford, Los Angeles (Orpheum; 2,200; 40-65)—With 'Here Comes Kelly' (Mono), Lunceford boosting this to estimated $20,000.

Vaughn Monroe, San Francisco (Golden Gate; 2,850; 44-75)—With 'Falcon in Danger' (RKO). Band show is drawing the crowds to fine $28,000.

Russ Morgan, New York (Roxy; 5,886; 55-$1.10)—With Connee Boswell in person and 'Stormy Weather' (20th). Exceptionally strong $76,000 on second week ended last night (Tuesday). Bobby Sherwood replaces Russ Morgan for third week's holdover because of Morgan's prior bookings.

Ozzie Nelson, Chicago (Chicago; 4,000; 40-75)—Plus 'First Comes Courage' (Col). Strong $53,000.

Phil Spitalny, New York (Capitol; 4,820; 35-$1.10)—With 'Stage Door Canteen' (UA) (6th wk). Continuous socko at probable $58,000 and remains on further.

Dick Rogers, Philadelphia (Earle; 2,768; 35-75)—First time on Earle stage for this aggregation. Plus 3 Stooges, Cliff Edwards, June Preisser and 'Follies Girl' (PRC), entire combo grossing nice $24,500, with credits about evenly divided.

Tommy Tucker, Pittsburgh (Stanley; 3,800; 30-60)—Plus 'Aerial Gunner' (Par). Steady $23,500, mainly on band.

Kenny Rasmussen, pianist, has shifted from Bob Opitz's Versatilians to Sammy Watkins' orch at Hollenden's Vogue Room, Cleveland.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore Roof (400; $1-$1.50)	7	1,375	10,700
Lani McIntire*	Lexington (300; 75c-$1.50)	77	2,000	133,350
Johnny Long	New Yorker (400; $1-$1.50)	2	1,950	5,200
Glen Gray	Pennsylvania (500; $1-$1.50)	1	2,275	2,275
Leo Reisman	Waldorf (550; $1-$2)	4	2,875	13,700
Bobby Sherwood	Lincoln (275; $1-$1.50)	7	575	5,875
Benny Goodman	Astor (750; $1-$1.25)	4	4,575	24,775

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Morton Downey.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Business off; lowest attendance 1943, 6,600.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Kassel continued draw of 4,000 weekly.

Sonny Dunham (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Dunham off slightly; 5,700 on week.

Ramon Ramos (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Ramos, Gali-Gali, Ellsworth and Fairchild kept figure up to 2,750.

Eddie Oliver (Beach Walk and Marine Room, Edgewater Beach hotel; 4,600 combined; $1-$1.50 admission to Beach Walk for dancing and show; 50c. and 75c. cover charge plus $1.25 min. in Marine Room). Oliver proving a definite draw with around 11,000.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Another 4,200 despite unusually hot nights.

Henry King (Biltmore; 1,000; $1-$1.50). King won't get past 3,400 covers.

Location Jobs, Not in Hotels

(Los Angeles)

Jimmy Dorsey (Palladium B, Hollywood, first week). Dorsey will push count up to 26,500 on the takeoff of a six-week stand.

Lou Prima (Trianon B, Southgate, first week). Long time away from here and almost forgotten so 5,500 admishes picked up from scratch. He'll have to reestablish himself to hit click figures.

Lucky Millinder (Casa Manana B, Culver City, fourth week). Catching on and will get around 4,500 tabs, mostly on the weekend.

Benny Carter (Cotton club, N, Hollywood, third week). Hot here so biz drooped to 2,700 admishes.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). Breese and Mitzi Green, heading floor show, brought in 5,100 again.

Carl Ravazza (Blackhawk; 500; $1-$2.50 min.). Last three days of Chick Foster and Ravazza's four opening days upped figure to 4,000.

Band Review

JIMMY JAMES ORCH (13)
With Betty Benson, Joe, Lenny and Frankie
Happy Hour, Minneapolis

This band with its youthful maestro and musicians, making its bow here, is losing no time in getting in the good graces of patrons. It's giving out music that makes guest dance floor cavorting more than ordinarily enjoyable and provides considerable of a kick, too, for the listeners.

They like hot swing here and James with his five brasses, four saxes and three rhythms, plus his own sax and clarinet endeavors, proves plenty capable of tossing it out with steam. The brasses get plenty of violent exercising and yet the musical emanations are not too loud for the non-jitterburg listeners and, for the most part, have a melodic quality.

Many of the numbers are built about the vocalizing of Betty Benson, a cute warbler who knows how to sell swing. There's sufficient sweet stuff mixed in with the torrid blasts to provide a desirable diversity. Joe Meyers and Earl Edwards on the bass viol and drums, respectively, figure prominently in the proceedings.

Among the selections which met favor were nifty arrangements of 'My Prince Charming,' 'Embraceable You,' 'Coming in on a Wing and a Prayer,' 'Darktown Strutters' Ball,' 'Novelette' and 'Tin Roof,' 'Beal Street' and 'St. Louis Blues.'

For the floor show, the James outfit hits an especial fast and snappy tempo with 'One O'Clock Jump.' Then 'The Three Strollers,' Joe, Lenny and Frankie, on the bass fiddle, guitar and accordion, respectively, take over and wow the crowd with their instrumental activities and clowning. They fairly beat their brains out as they go to work on their instruments and make screwballs seem as tame as Mussolini's Sicilian army. Lenny's lunacies with the bass fiddle register especially well. Impressions of Ted Lewis and Ned Sparks win favor for Lenny. They wind up demonstrating how the Three Marx Brothers would render 'Tiger Rag.'

Room packed for the next-to-last show Friday night. *Rees.*

Perhaps

PAPER DOLL

is going to become *THE* song of our armed forces in this war. It's become as commonplace to say that there hasn't been another *Over There* as it was to remark that Benito "made the trains run on time." It may sound incongruous and even disrespectful to compare *Paper Doll* with George M. Cohan's immortal First World War song.

But as John Steinbeck pointed out in a recent interesting article in the New York Herald Tribune, soldiers and sailors can be almost obstinate in their popular song tastes. *Tipperary* and *Madelon*, to mention just two, were written before the war last time and were definitely not service songs. The present Australian favorite, *Waltzing Matilda*, deals with sheep stealing, of all things.

We have enormous respect for those committees and groups which are striving to boost the morale of our armed services through contests and campaigns for "better" and "worthier" war songs. We have published quite a few of such contributions ourselves and we are proud of them.

But the simple fact remains that *Paper Doll*, a simple little ditty with a lot of heart appeal, is shaping up as G.I. Song Number One. One reason for this is that the irresistible Mills Brothers Decca record seems to be in every single juke box in camps, on ships, and overseas, as well as every other place where service men congregate.

With all due respect to our movie glamor queens, it is *Paper Doll* that is winning honors as the most popular Pin-Up girl of all.

We are glad to have *Paper Doll* included in this month's Army Hit Kit. If any of our boys weren't familiar with it previously, they will certainly sing it from now on.

Paper Doll is a funny song in some ways. It insisted on becoming a big hit. And now it may very well insist on being remembered as the top favorite of America's fighting men in this present war.

EDWARD B. MARKS.

LET'S MAKE A BOOM BOOM TOWN OUT OF TOKIO!
A New War Song by
DAVE D. LEVINE
650 W. 173rd St., New York

If You're Important to The Music Business
TUNE-DEX
Is Important to You!

A Great Song By A New Hit-Writing Team!

LATER TONIGHT

Lyric by LEO ROBIN Music by NACIO HERB BROWN

Sung by WOODY HERMAN in the new SONJA HENIE Picture "WINTERTIME" A 20th CENTURY-FOX RELEASE

P.S. Read the Duke Ellington Story in this week's Saturday Evening Post.

ROBBINS MUSIC CORPORATION • 799 Seventh Avenue, New York 19, N. Y. • MURRAY BAKER, Prof. Mgr.

Inside Stuff—Orchestras-Music

Benny Goodman's orchestra will double between the Paramount theatre and Astor Roof, N. Y., for four days beginning today (Wed.). Bob Christenberry, Astor's managing director, whose objections to such an arrangement almost pulled Goodman out of the theatre booking, finally agreed to allow the doubling. Goodman closes the Astor Saturday (7), followed Monday (9) by Ina Ray Hutton's orchestra.

Goodman got into the mixup with the Par and Astor via switching into Tommy Dorsey's spot at the theatre. When the change was made, MCA failed to get permission from Christenberry for the overlapping of the Paramount opening and the Astor closing four days later, and the dispute resulted. Bob Weitman, managing director of the Par, huddled with Christenberry to effect the settlement.

Tommy Dorsey has a small part in the forthcoming Red Skelton-Eleanor Powell-Jimmy Dorsey film, 'I Dood It' (Metro), in a situation similar to the bit played by Bing Crosby in one of Bob Hope's recent releases. Upon entering a night club, from which Jimmy Dorsey's band can be seen from the street, Skelton comments to another window-gazer about the band. Latter turns out to be Tommy Dorsey, who says, 'I'll Take Bob Hope.'

Both the Jimmy Dorsey and Tommy Dorsey bands are working for Metro.

Graybeards around the Brill Bldg. (N.Y.) trace the title origin of the current song 'I'm Sending X's To a Girl in Texas' to an old Irving Berlin song written by the songsmith especially for Al Smith when the ex-governor ran for president.

Berlin's punch line, 'From Maine to Texas they will put their X's in the Democratic circle for Al,' was the first time the trick rhyme was used, old-timers believe.

Gene Krupa had future contracts which would have grossed $120,000 for his band had he not become involved in the San Francisco scrape which ultimately put him in jail for 1 to 6 years on a narcotic charge. These future agreements probably included the Paramount theatre, N. Y., which secured a release from its contract with the leader shortly before his trial.

Mrs. Maria Kramer dropped Blue network wires from her Roosevelt hotel, Washington, last week after the net refused to increase the weekly remote pickups from two to three. She now has only Mutual connections.

Two shots pulled out of the Roosevelt were temporarily transferred to Carlos Molina's orchestra at the Del Rio Club.

Famous Music acquired 'Unconditional Surrender' from Advance Music last week. Tune, which is by Redd Evans and Johnny Loeb, was purchased by the MPHC firm, but because of Fats Waller's score from 'Early to Bed,' Broadway musical, which Advance is working on at present, 'Surrender' was sold back to writers and then purchased by Famous.

Every recording company has 'class' vocal items on its roster—the swank nitery chirpers, et al.—who are not always the killer-diller type of sellers, but in view of the general disk shortage even these items are selling in larger quantities than normally. The record companies are pushing them proportionately.

New music folio on market, put out by France Music, is reported a popular seller by music dealers although songs by Maurice Chevalier, now known to be pro-Nazi, are included. Also included in the volume are songs made famous by Lucienne Boyer, Tino Rossi and Charles Trenet.

Newest English song hit is 'Silver Wings In the Moonlight,' published by Dash, Connelly. Played first last July 12, the tune in three weeks reached a sale of about 13,000 copies, an unusual selling rate in that country.

Southern Music has a novel, albeit unintentional, song plugger in the person of the switchboard operator who is a lover of music. On answering a call she usually follows it with a snatch of song. Naturally it's a Southern tune.

Saturday Evening Post will carry piece on Duke Ellington in August 7 issue. Story, embellished with color photos, is by Maurice Zolotow, and is titled 'The Duke of Heat.'

Pix Propaganda

Continued from page 3

sentative government as practiced in the United States.'

'It stands out as a sore thumb,' she said, 'as the first attempt to discredit the men elected by the people to make the laws which govern the land—and the motion picture.'

Commenting on 'Mission to Moscow,' Mrs. Carroll declared:

'The really vile angle to this picture is the prolog by Joseph E. Davies in which he completely endorses the film as a quasi-official document and the interpolation of the voice of the President of the United States and other official personalities deliberately led the viewer into believing he is witnessing an authentic presentation of an episode of history.

'Distortion of fact, reversion of chronological events and even the inclusion of matters never accomplished on the historic visit might be forgiven as theatrical license. But the phony purge trials and the humiliating whitewashing of the invasion of Finland never should have been presented at a time when it is important that post-war relations with our allies be built upon truth, honesty and integrity.'

Jean Aberbach, of Chappell & Co., became a citizen of the United States last week.

Irwin Dash, music pub, waiting for nod on his desire to return to England. Will know if possible within next two weeks.

15 Best Song Sellers

(Week Ending Aug. 3)

You'll Never Know	BVC
Comin' In On a Wing	Robbins
Blue of the Evening	Shapiro
In My Arms	Pacific
Put Your Arms, Honey	B'way
Johnny Zero	Santly
Wait for Me, Mary	Remick
People Will Say	Crawford
Sun., Mon. Or Always	Mayfair
As Times Goes By	Harms
All Or Nothing	Leeds
Right Kind of Love	Witmark
Star-Spangled Banner	Miller
It's Always You	Famous
Take It From There	Robbins

Pop-Priced Civic Theatre Project Underway in N. Y.

Mayor F. H. LaGuardia, of New York, has disclosed the organization of the City Center of Music and Drama, Inc., to provide opera, concerts, plays and ballets at popular prices over a 40-week period starting this fall. City-owned structure, formerly known as Mecca Temple, has been taken over by the privately-sponsored non-profit organization.

Project, backed by a group of prominent New Yorkers, in field of music, has been underwritten thus far to extent of $60,750. Certificate of incorporation, signed by 46 individuals and trade unions with a total membership of more than 500,000 persons, has been approved in N. Y. supreme court and by the State department of education.

Mecca Temple was acquired for the new project in foreclosure proceedings arising from nonpayment of taxes. In addition to auditorium seating 3,500, it has many rehearsal halls and studios, as well as floor space adaptable for educational purposes. The basement has already been leased to the operator of a ballroom. Several schools of music, drama and ballet will join the venture as subtenants, the mayor said.

Included among the list of incorporators are Lillian Gish, Bert Lytell, Robert Edmond Jones, John Hammond, Elmer Rice, Paul Robeson, Deems Taylor and Lawrence Tibbett.

Association of Theatrical Managers were somewhat peeved over 'press passout' not being handled by union p.a. They asked Newbold Morris, head of N. Y. City Council why it was not called in. Latter is reported having assured that ATAM would be recognized in the setup.

Fewer Pix

Continued from page 5

proportion to the current demand for them.

A large amount of moveovers have been created during the past year in order to make room for first-run engagements and quicker playoff of product. 'If we hadn't curtailed releases during this season (1942-43), we would have faced a serious bottleneck,' Agnew declares, adding that even with the low number of 30 features furnished the market, bookings in many territories are exceptionally late. He points to the Music Hall, N. Y., as an example, which is now getting along on a handful of pictures. Agnew closed a deal with the Hall for 'So Proudly We Hail' sometime ago. Expectations were that the picture would go in at least six weeks ahead of the date it will now get, being Aug. 26. 'That's good time (going over Labor Day) but the point is that the film has been held up much longer than we expected,' the Par distribution executive added.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. You'll Never Know (7) (BVC)	Dick Haymes	Decca
	Frank Sinatra	Columbia
2. It Can't Be Wrong (7) (Harms)	Dick Haymes	Decca
	Willie Kelly	Hit
3. On Wing and Prayer (7) (Robbins)	Song Spinners	Decca
4. Paper Doll (8) (Marks)	Mills Bros.	Decca
5. In Blue of Evening (3) (Shapiro)	Sinatra-Dorsey	Victor
6. All Or Nothing at All (8) (Leeds)	Sinatra-James	Columbia
	Jimmy Dorsey	Decca
7. In My Arms (1) (Pacific)	Dick Haymes	Decca
8. Johnny Zero (6) (Santly)	Song Spinners	Decca
9. It's Always You (4) (Famous)	Sinatra-Dorsey	Victor
10. Don't Get Around (19) (Robbins)	Inkspots	Decca
	Duke Ellington	Victor

OTHER FAVORITES

(These records are directly below first 10 in popularity)

Pistol Packing Mamma	Al Dexter	Okeh
As Time Goes By (16) (Harms)	Jacques Renard	Decca
	Rudy Vallee	Victor
Wait Me Mary (Remick)	Dick Haymes	Decca
I Heard You Cried Last Night (CLP)	Harry James	Columbia

British Best Sellers

(Week Ending July 8)

London, July 9.

Whispering Grass	C.C.
Darling	Maurice
Heard Song Before	Chappell
Time Goes By	Chappell
Really and Truly	Maurice
All Tomorrows	C.C.
Not Forgotten	Sun.
Wore Tulip	Ascherberg
Fall in Love	Chappell
Harbor Dreamboats	F-D-H
Keep Eye on Heart	C.C.
Black Magic	Victoria

Rose-Ziegfeld

Continued from page 1

nent realty speculators have made a bid of $1,600,000 in cash and $3,000,000 in bonds for six choice Hearst parcels, which include the Ziegfeld theatre, the Hotels Warwick and Devon opposite the theatre on 54th-55th street and Sixth avenue; an office building in Fifth avenue and 54th; a choice midtown lot and other holdings.

Loew's, which has been paying $50,000 a year rental on the Ziegfeld as a subsequent run house, wouldn't meet Rose's $55,000 annual bid, and Clarence J. Shearn and other executives of Hearst's affairs accepted that bid because it carries with it, also, an offer to buy the theatre outright for $425,000. Loew's, meantime, has made a similar bid for an outright buy even though it balked at upping the rental $5,000 to meet Rose's bid.

Rose is anxious for his 'Carmen Jones,' the Oscar Hammerstein II modernization of the opera 'Carmen,' to re-establish the Ziegfeld's legit policy.

Raymond Scott's Lineup Indicates Radio's Lure for Top Musicians

Radio station work, which keeps a musician in one place, removing him from the strain of wartime transportation and living accommodations, is equally responsible with conscription for the general lowering of performance standards of the top name bands. Few of the latter have been able to hold onto men in the face of one or the other war handicaps, and a rundown of the personnel of Raymond Scott's orchestra at CBS in N. Y. indicates better than anything else why name leaders recently lodged complaints against radio.

In Scott's band are many crack musicians lured from the best bands in the country. Trumpets consist of Yank Lausen, former Tommy Dorsey-Bob Crosby sideman; Jimmy Maxwell, from Benny Goodman; 'Red' Ross (Solomon), Carl Pool, from Abe Lyman; trombones: Billy Rausch, for years a stockholder and player with Glen Gray's Casa Lomans; Lou 'Red' McGarrity, from Benny Goodman, Ward Sillaway, from Tommy Dorsey, Sid Harris, from various top names. Saxes include Milt Yaner, seven years with Jimmy Dorsey; Artie Baker, with Artie Shaw and others; Hank D'Amico, last with Goodman and leader himself off and on; Stanley Webb, from Scott's old dance band, and Eddie Brown. Rhythm includes Cosy Cole, from Cab Calloway, on drums; Billy Taylor (Duke Ellington) on bass; Billy Rolland, from Les Brown, piano, and Tony Matola, guitar. Scott also has 10 strings, led by Julie Schechter, formerly with Artie Shaw.

Harold Wald in Army

Harold Wald, professional manager of Miller Music, part of the Robbins 'Big Three,' was inducted into the Army Thursday (29). He'll go into uniform in three weeks.

Wald is married, but has no children.

A Proven Hit! 50,000 Copies Sold In One Day!

TAKE IT FROM THERE

Lyric by LEO ROBIN Music by RALPH RAINGER

From "CONEY ISLAND," the 20th CENTURY-FOX Box-Office Smash!

P.S. Read the Duke Ellington Story in this week's Saturday Evening Post.

MILLER MUSIC CORPORATION • NEW YORK •

George Dolin, Prof. Mgr., Murray Wizell, Ass't. Prof. Mgr.
Phil Kornheiser, Special Exploitation

Robbins First Publisher to Co-op With Music War Committee Drive

Appearance of Jack Robbins at meeting of the Music War Committee of the American Theatre Wing on Monday (2) gave indication of eventual interest on part of all music publishers in connection with activities of the MWCATW. Robbins will give part of his time to furthering the cause of the Committee.

Specific proposals by Robbins, who is now a member of the exploitation committee, was that he would print copies of all the songs chosen by the judges so that the exploitation committee could distribute them to various artists. This does not mean that Robbins would eventually publish any of the numbers. It's the idea of the Committee that the writers can go to any publisher they choose, or have the business committee of the organization make arrangements for publishing.

Robbins also thought that a 'whispering campaign' on the part of members of the contactmen's union would help sell the songs to various performers. This, coupled with a forceful approach to radio production men of commercial shows, he added, would almost guarantee a choice hearing of the songs selected. As part of the exploitation committee, Robbins will help in a meeting with bandleaders, now being planned, in an effort to explain the working of the Committee, and to get them to cooperate in full with the Committee.

Future meeting with name songwriters is to be called, through the help of John Paine, general manager of ASCAP, and Deems Taylor, president of the Society, at which time Oscar Hammerstein, 2d, chairman of the MWCATW, will try to bring more top ranking tunesmiths into the fold.

Mass meeting at the Hotel Edison last Tuesday (27), while satisfactory in presenting the aims of the group, failed to bring the desired songwriter response.

'Just Happened to . . .'

At mass meeting of Music War Committee of the American Theatre Wing held last week at the Hotel Edison, the old Harpo Marx crack, 'I just happened to bring along my harp,' was done, literally to a 'T.'

Many songwriters who had not previously heard of the MWCATW until the open meeting was announced, thought that this would be the time to play their unpublished war* songs, and they did . . . en masse. No less than five attendees, not regular members, 'just happened to bring along their song, and would the group mind if they played.'

The group minded, but they still played.

2-Sided Olive Branch

A prominent music publisher recently took to task a writer-publisher for his irreconcilable attitude toward his partner. The intervening publisher reminded the writer-publisher that the latter had been associated with his publishing partner for many years, and that for old time's sake he ought to bury all malice and let bygones be bygones.

'But,' went on the would-be peacemaker, 'if you have made up your mind to split, how about our doing something together with a couple of scores you have coming up in Hollywood?'

AUGUST HIT KIT ISSUE JUMPS TO 2,000,000

Sixth monthly issue of The Army Hit Kit, for August, will total 2,000,000 song booklets instead of the heretofore 1,500,000. Also reemphasizing the importance of the Kit has been the demand from other branches of the service to be serviced with the songs. Consequently, the Marines will get August copies of the Kit, as will probably other member services, in the future, along with members of the Canadian Army.

August Kit includes 'Sunday, Monday and Always,' 'Paper Doll,' the Russian folksong, 'Meadowland,' in line with policy of including one United Nations song, and two standards. It's put out by Army's Special Service Department after selections are made by a volunteer show biz committee.

Arnstein Loses Again

Ira B. Arnstein lost another appeal from a dismissal of a nine song infringement action which he brought against Broadcast Music, Inc., and songsmiths George Fragos, Jack Baker and Dick Gasparre. The U. S. Circuit court of Appeals Thursday (29) upheld the decision of a federal court judge, who had dismissed the complaint and awarded the defendants $500 counsel fees and costs.

Arnstein had appeared from dismissal on five of his songs. The other four were dismissed by the court, because Arnstein failed to prove that they were copyrighted.

Allan Jones will sing 'The Donkey Serenade' for the second time in 'Crazy House' at Universal, which recently bought the music rights from Metro, where Jones sang it in 'Firefly.'

H. B. Smith's Son Loses In Bentley-ASCAP Suit

Although winner in a court action involving ASCAP royalties, Spencer Bentley, radio-legit actor, will not learn of his victory until he returns to N. Y. from overseas. Young Bentley is an officer in the Merchant Marine Service at present on his first trip.

Court victory resulted from N. Y. supreme court Justice J. Sidney Bernstein granting summary judgment in favor of Bentley, defendant in the suit brought by Sidney Smith, son of Harry B. Smith, noted lyricist and playwright, who collaborated with Victor Herbert in many of his works. Smith sued Bentley, who was the heir of Harry B. Smith's widow, and ASCAP, claiming that he was not entitled to monies coming from ASCAP. Latter had paid royalties to Irene Bentley Smith, during her life and when she died, to her heir, Spencer Bentley. Plaintiff claimed he was entitled to all the money which had been paid to Mrs. Harry B. Smith and also that claimed by Spencer Bentley under Mrs. Smith's will.

Louis Nizer, attorney for Bentley, moved for summary judgment dismissing the complaint on the ground that Mrs. Smith had been properly recognized as the widow, and that Bentley had a right, on her death, to receive all income that belonged to her personally and which would accrue in the future. Court upheld Nizer's contention that the complaint should be dismissed without a trial.

The court held that all rights that accrued to Irene Bentley Smith 'belonged to her personally and upon her death became part of her own estate.' Plaintiff was therefore held not to have any right to complaint. Decision drops Bentley out of the litigation but Sidney Smith still has a right to sue ASCAP on basically the same issue. Supreme court, in its opinion, wrote: 'The provisions of the articles of the association were a part of the contract of July 2, 1935. Article XX covered the matter of posthumous disposition of royalty payments. Under its terms, Mr. Smith's distributive share of royalties vested in no one upon his death, either by operation of law or otherwise, but might, in the sole discretion of ASCAP's board of directors, be awarded to his heirs or next of kin. Since the proof discloses that the board, under its unchallangeable right, either failed or refused to recommend such award, the plaintiff is without any right to enforce the claim that he is now asserting.'

Music Notes

It's now Lt. Herbert Marks (E. B. Marks' son), in U. S. Coast Guard.

Johnny Burke and Jimmy Van Heusen turned in the title song for 'Going My Way' at Paramount and are working on five more numbers for the picture.

Constantin Bakaleinikoff is handling musical chores for 'Higher and Higher' at RKO, with Ernest Matray as choreographer and Ken Darby as song director.

Ira S. Wegodsky has been elected assistant secretary of BVC, Inc., and the Triangle Music Corp.

Bobby Van Bergen, former Cleveland bandmaster, has joined George Duffy's crew as trumpeteer at Euclid Beach, Ohio.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, July 26-Aug. 1, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in alphabetical order, and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

As detailed, the first 25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at All	Leeds
As Time Goes By—†'Casablanca'	Harms
Comin' In On a Wing and a Prayer	Robbins
Don't Get Around Much Anymore	Robbins
Don't Worry—†'Salute For Three'	Paramount
Heavenly Music—†'Heavenly Music'	Feist
If You Please—†'Dixie'	Famous
I Heard You Cried Last Night	CLP
I Never Mention Your Name	Berlin
In the Blue of Evening	Shapiro
Johnny Zero	Santly
More Than Anything In the World	Remick
People Will Say We're In Love—*'Oklahoma'	Crawford
Put Your Arms Around Me—†'Coney Island'	Broadway
Right Kind of Love	Witmark
Secretly	Southern
She's From Missouri—†'Dixie'	Mayfair
Sunday, Monday or Always—†'Dixie'	Mayfair
Take It From There—†'Coney Island'	Miller
Thank Your Lucky Stars—†'Thank Lucky Stars'	Remick
There'll Soon Be a Rainbow	Santly
Things That Mean So Much to Me	BMI
Time Stands Still	BVC
Violins Were Playing	Lincoln
You'll Never Know—†'Hello Frisco'	BVC
MOST PLAYED AFTER THE FIST 25	
It's Always You—†'Road to Zanzibar'	Famous
In My Arms	Saunders
Let's Get Lost—†'Happy Go Lucky'	Paramount
Nevada	Dorsey
Tonight I Shall Sleep	Allied
I Have Faith	Robbins
No, No, No	World
On the Sands of Time	Paull
You Rhyme With Everything Beautiful	Chappell
And Russia Is Her Name	Chappell
Fortune For a Penny	Shapiro
I'm Thinking Tonight of My Blue Eyes	Southern
Night We Called It a Day	Embassy
I Don't Want Anybody	ABC
It Can't Be Wrong—†'Now Voyager'	Harms
Oh, What a Beautiful Morning—*'Oklahoma'	Crawford
With My Head in the Clouds—†'This Is Army'	Army
Besame Mucho	Southern
Do You Know	Reis
Do Nothing Till You Hear From Me	Robbins
Goodbye Sue	Jewel
Oklahoma—*'Oklahoma'	Crawford
Paper Doll	Marks
There's a Man In My Life—*'Early to Bed'	Advanced
This Is the Army, Mr. Jones—†'This Is Army'	Army
We the Cats Shall Hep You	Calloway
We Mustn't Say Goodbye—†'Stage Door Canteen'	Morris

† *Filmusical.* * *Legit musical.*

LARRY ALLEN REPS NCAC

San Francisco, Aug. 3.

Larry Allen has become exclusive rep in Frisco for the National Concert and Artists Corp. California Concerts, Inc., has been set up, with Allen as prexy and Dorothy Granville, manager, to handle this end of biz.

NCAC was formerly represented here by San Francisco Opera Assn., which retains franchise of Columbia Concerts, Inc.

THE UNITED NATIONS DEMAND UNCONDITIONAL SURRENDER!

We Say It With a Song by Redd Evans and John J. Loeb

UN-CON-DI-TION-AL SURRENDER

It's a Topical Lyric With a Real Jump Tune Originally Introduced and Featured by

BENNY GOODMAN and His Orchestra

FAMOUS MUSIC CORP., 1619 Broadway, New York Publishers to PARAMOUNT PICTURES

Nat'l Organization of Bookers Started in Philly by Flo Bernard

Philadelphia, Aug. 3.

Organization of booking agents on a national scale got under way here last week.

Florence Bernard, president of the Entertainment Managers Assn., Philly organization of 10%'ers, wrote to officers of a similar group in Chicago, asking their views of a nation-wide body of bookers.

Miss Bernard pointed out that agents are at a disadvantage in dealing with talent unions since the latter are organized nationally and can call upon their internationals for assistance in disputes. She also said that the business of most agents transcends state lines and therefore affiliation with bookers of other states was needed for mutual protection. Miss Bernard also declared that problems of government regulation, taxation, etc., could also be better handled by a national group of bookers.

Miss Bernard's letter to Chicago bookers was in reply to one she received from them seeking information about a joint interrogation board set up here by EMA and the American Guild of Variety Artists which deals with infractions by actors and agents.

The Windy City group is seeking to set up a similar system there.

Frank 'Peewee' Monty, former manager for Harry James, now in the Army and forming a band at his station, Newark Airport.

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11 Frisco Niteries Warned On Fire Law Compliance

San Francisco, Aug. 3.

Eleven of Frisco's top niteries have 30 days in which to comply with electrical, building and fire laws—or else.

Spots are Bal Tabarin, Lido, Forbidden City, Top o' the Mark of the Mark Hopkins hotel, St. Francis hotel, Club Moderne, Sinaloa, The Drunkard, La Fiesta, El Cortez and International House.

BOSTON PROBES RACKET ON SELLING OF DRINKS

Boston, Aug. 3.

The old gag of fleecing nitery patrons by saying 'We ain't got any, but we can give you something better' is being used, so a member of the Boston City Council charges, to get patrons to pay more for their drinks.

City Councillor William A. Carey declared at a meeting last week that downtown night clubs and cafes are operating a racket by 'running out' of draught beer and ale (at a thin dime a glass) every night and charging patrons 25c to 35c for bottled beer. The City Council acted on his charges and ordered the Boston Licensing Board to investigate.

Carey declared: 'The only reason the cafes and night clubs don't have draught beer is because it is convenient for them not to have it.' He claimed that he had talked to brewers who said they had no difficulty filling orders for draught beer.

Congress, Chi, to Reopen To Public; 3 Cafes Also

Chicago, Aug. 3.

Plans for the restoration of the Congress hotel, recently vacated by the U. S. Army, are well underway and the hotel will be reopened to the public within two to three months, according to Mort Goldberg, president of the Michigan-Congress Hotel Corp., owner of the property.

Three entertainment spots of the hotel, the Glass Hat, The Casino and The Horizon, will be operated along the same lines as before the hotel was taken over by the government. When the Army took the hotel the Glass Hat employed a small cocktail unit; The Horizon had a six-piece band and a singer, and The Casino used strollers and a featured pianist.

Will Ahern's Eye Op.

Will and Gladys Ahern back from USO-Camp Shows tour of Iceland bases.

Team heads for Coast, where he undergoes treatment for a serious eye infection which necessitated their quick return to the States before winding up their skedded tour.

John Hoysradt, mimic, has been booked into Mark Hopkins hotel, San Francisco, for four weeks, starting Oct. 19, by Music Corp. of America.

2 Hub Burleys to Reopen

Boston, Aug. 3.

The Hub's two burlesque houses are getting set to open for a new season.

The Howard, closed for the past six weeks or so, plans to begin operations Aug. 13, about two weeks earlier than in past seasons. The Globe shuttered Sunday (Aug. 1) and is listed to reopen Aug. 27.

Uncle Sam Won't Straight For Vanishing Act, Magi Snared As Draft Dodger

Detroit, Aug. 3.

Nitery magician Devro Decroenn has been arrested by Flint police for his New York draft board. He's charged with pulling a vanishing act on Uncle Sam when he was wanted for service.

Waiving examination, Decroenn was put under $1,500 bail to await his removal to New York.

AGVA FILES PAY CLAIM VS. BORRAH MINEVITCH

Claim has been filed against Borrah Minevitch by the American Guild of Variety Artists, with the vaude and nitery union execs contending that he failed to adhere to minimum pay scales when his unit played a recent four-week date at the Copacabana, N. Y. nitery.

Copa, given a 'de luxe' classification on a AA spot, had pacted a contract with AGVA calling for minimums of $100 for principals and $75 for chorus while Minevitch, AGVA claims, continued to pay the $75-$50 scales that apply to the A spots his unit had previously played. AGVA says three performers in the harmonica unit are entitled to the $100 pay as principals and wants the payments to be retroactive. Unit closed at the Copa last Thursday (29).

Havana-Madrid, N. Y. Ups Pay in AGVA Pact

New pact signatured by the American Guild of Variety Artists with the Havana-Madrid, N. Y. nitery, ups the salaries for both principals and chorines under the 'A' classification designated for Angel Lopez's Broadway spot.

Contract, which becomes effective Sept. 9, provides $75 for principals and $45 for chorus. Previous scale was $60-$40.

D. C. Nitery Okayed

Washington, Aug. 3.

The Lotus Club, on AGVA's unfair list for the past six weeks because of failure to negotiate a contract, was removed from the list last week when a Class B pact was signed calling for minimums of $60-$40.

Harry Howard 'Unfair'

Columbus, O., Aug. 3.

The Harry Howard vaude unit being assembled here for a tour of Coast cities has been declared unfair by AGVA. The union charges Howard refuses to negotiate a minimum basic agreement.

Downtown, Det., Goes To Vaude After 'Outlaw'

Detroit, Aug. 3.

A policy of stage shows will follow Howard Hughes' showing of 'The Outlaw' at the Downtown theatre, according to George McCall, Hughes' representative here.

The 2,000-seat house, idle for the past six years since it was last used as a nitery, has been reconditioned at a cost of upward of $36,000. 'Outlaw' will open Aug. 15 for eight to 10 weeks. The theatre will thereafter be used for vaudeville—scarce in the Loop here—and independent or other film product. It will boost the downtown houses to eight, leaving none inactive during the current war boom.

ED SMITH BOOKS FLA. HOUSE

Eddie Smith, the N. Y. agent, is now booking the Temple theatre, Jacksonville, Fla., a full-week spot. His first show opens today (Wednesday).

Theatre plays T. D. Kemp units, with Smith supplementing these with name acts.

DANTE ON 13-WK. TOUR

Dante, the magician, starts a 13-week tour Aug. 13, opening at the Oriental theatre, Chicago.

He recently returned from a tour of Mexico and Latin America.

AGVA-ites Playing Camp Shows Ask Increase of Minimum Wage

A move has been initiated by the American Guild of Variety Artists to increase the minimums paid to AGVA performers who are touring the army camps and navy bases for USO-Camp Shows, Inc. AGVA, citing the rising costs in living, has asked the CSI execs to up the minimums to $85 for principals and $50 for chorus girls to bring them up to the same pay level as those working in commercial theatres.

AGVA, along with the other talent unions, originally waived enforcement of the set salary scales in line with the morale-patriotism aspect of the CSI program, but now feels that, with the increased burden of the 20% withholding tax and living conditions in general, the acts are entitled to the regular AGVA minimums.

Matter will be taken to the War Labor Board by Lawrence Phillips, exec v.p. of Camp Shows.

Belief that some men back with USO-Camp Shows were paid $100 while managers with smaller units got $85 is incorrect. Latter figure applied to all company managers with camp outfits, while agents got the higher figure. Expected that both agents and managers will get $100, application for agents asking that such pay be retroactive to last May.

Henry King, Jane Pickens Set for Elko, Nev., Fair

San Francisco, Aug. 3.

A heavy bill for a cow-county affair is being booked by Music Corp. of America here into Commercial hotel, Elko, Nev., for Elko County fair week, Aug. 28-Sept. 6.

Already set are Henry King orch, Jane Pickens, Billy Rayes, The Albins and a line of Peggy O'Neill girls.

N. Y. AGVA UNIT IN NEW THREAT ON RULE SETUP

Lack of quorum, necessitating cancellation of the past two scheduled huddles of the coordinating committee of the N. Y. local American Guild of Variety Artists, last week brought renewed threats of court action to force restoration of autonomy within the N. Y. local. The rump 'membership participation' committee, whose original petition to the Associated Actors & Artistes of America resulted in the coordinating committee setup to pave the way for an election and autonomous setup, served notice last week that unless a rank-and-file AGVA membership meeting was called in September, as promised, it would appeal to the state courts for action.

It's claimed by the rump committee that the quorums have not been obtainable because of the makeup of the coordinating group; that its personnel of 21, headed by Danny Kaye, George Jessel and Milton Berle, was chosen deliberately because they're out of town or aren't particularly interested in whether or not AGVA gets autonomy. Dave Fox, N. Y. local director, claims, however, the membership meeting will take place as skedded.

Det.'s Rap Vs. Minors; Communities May Act

Detroit, Aug. 3.

Following the pattern of out-state cities which have prepared ordinances to give relief to nitery men frequently in the grease through selling drinks to minors, Detroit is preparing a similar law.

New ordinance will make it a misdemeanor here for any person under 21 to falsify his age in order to buy liquor.

Minneapolis, Aug. 3.

State law doesn't prohibit a person under 18 years of age from drinking beer in a night spot, but communities may legally adopt ordinances containing this prohibition, according to a ruling of the state attorney-general.

Under present laws, persons under 21 are prohibited from buying malt beverages in a beer parlor or cafe, but may drink it there if it is purchased by someone who is of age.

JACK MARSHALL
The Funny Man With the Flexible Face
JUST CONCLUDED SENSATIONAL HOLDOVER ENGAGEMENT AT
CHICAGO'S FAMED CHEZ PAREE
THANKS to Joey JACOBSON, Mike FRITZEL
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Thanks to Sammy Rausch and the Roxy Management—who have showered me with contracts.
SIGNED—For repeat engagement of 4 weeks opening Xmas week.
SIGNED—For additional engagement to be played within the year.
Direction
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Night Club Reviews

RIOBAMBA, N. Y.

'Slapsie' Maxie Rosenbloom, Sidney (Guffy) Fields, Jerry Bergen, Lorraine de Wood, Sandra & Johnny Steele Line (5), Charles Baum and Noro Morales Bands; $3.50 minimum.

Maxie Rosenbloom may not have found it necessary to rehearse his fights, but he'd better change his system when it comes to working in a floorshow, both as chief comic and m.c. No beaut in appearance and no Professor of English, too, he was a dull thud here opening night.

Floundering most of the time, and just as often mentioning to orchestra leader Charles Baum that 'we'd better rehearse tomorrow,' Rosenbloom was partially saved by his stooges, Sidney (Guffy) Fields, working as a heckling waiter, and pint-sized Jerry Bergen, a very funny pantomimist who rings in a girl stooge of his own. As far as Bergen was concerned at the premiere, it was a case of the stooge outdoing the master—and by a wide margin. He made the capacity crowd laugh, which Rosenbloom and Fields failed to do.

Fact that Rosenbloom was unrehearsed made it tough on two supporting acts, the holdover sultry singing of Lorraine de Wood and the piano-singing team of Sandra and Johnny Steele. Both were given poor buildups by Rosenbloom and both had to fight an uphill battle. Husky-voiced, attractive Miss de Wood managed to get over with 'Make Believe,' 'Tea for Two' and 'Ba Ba Lu,' but the mixed team found it tougher to keep the crowd quiet. Potentially, however, they're a fine act, the girl especially evidencing a winning personality as well as good comedy vocalizing. Her partner's piano accomp is excellent.

Crowd was so great for the opening that only a dime-spot was left on the floor in which the performers could work. This ruled out the ensemble routines of the line of Riobamba lookers. The girls were held to practically mere appearances.

For the rehearsed acts, Charles Baum's orch did a good job on the show-playing; ditto for the foxtrots. Noro Morales' crew alternates for the rhumbas. *Scho.*

PANTHER ROOM, CHI

(HOTEL SHERMAN)

Chicago, July 28.

Sonny Dunham & Orch (16) with Dorothy Claire, Don Darcy, Vincent Gottschalk, Josie Thorpe, Carol Lee, Jimmy Moore, Carl Marx, College Inn Models (8); $1.50-2.50 minimum.

Sonny Dunham is packing 'em in here. Band can play loud and sometimes does, but generally sticks to sweet orchestrations. Dunham's trombone-trumpet playing gears the outfit whether it is dishing out ballads with muted instruments or bouncy tunes with a little more leeway on the brasses.

In Dorothy Claire, Dunham has a peppy little songstress on the Betty Hutton type and vocally okay. So is Don Darcy, who takes care of the romantic ballads.

Floor show is titled 'Spotlight Canteen,' and has College Inn Models seated at tables with members of the armed forces.

Vincent Gottschalk, master of ceremonies, keeps the show moving at a nice clip and introduces Josie Thorpe, who contribs pantomimic impressions to phonograph records. Roster includes Gracie Fields, Kirsten Flagstad and Carmen Miranda with plenty of mugging on all. Jimmy Moore, colored, does an impression of Louis Armstrong playing 'Harlem Stomp' on trumpet, with the aid of a recording.

One of show's bright spots was the clever but brief acrobatic kick routine by Carol Lee Rouse. Carl Marx continues to furnish hilarity among the tables with his clean clowning and is a fave here. *Morg.*

Flame Room, Mpls.

(HOTEL RADISSON)

Minneapolis, July 24.

Joe Poretta Orch. (4), Dwight Fiske; $2 dinner; $1.50 min.

Making a bid for class trade and getting it, this room has brought in Dwight Fiske as the first of name performers.

At the show caught, Fiske did six numbers and was on for 45 minutes, but he left the packed room clamoring vainly for more. Instead of blushes and shocks, his spicy sophisticated song stories netted laughs and applause. The bawdy yarns with their effective musical trimmings, related at the piano by the suave and distinguished looking raconteur with matter-of-fact assurance and authority as well as sly insouciance, proved duck soup as the fashionable audience ate up the off-color fare. It's undoubtedly the Fiske manner and the cleverly humorous way in which the performer puts the racy and rowdy yarns into double entendre or frankly daring words and phrases which probably cleanse them of offensiveness for the swanky clientele.

Fiske opened with the story about the penguin born in the midst of her mother's engagement party who wound up going on the stage and meeting a doctor who filled her with champagne. The yarn about Ida who found out for herself about sex life was even more daring. A further ascent into the heights of risqueness had Fiske relating about the army colonel and his inamorita. Then came the story of the censored letter which Annabelle received from her sweetheart in Tunisia—plenty hot and suggestive. One of his best known numbers, 'Mrs. Pettibone,' in which the woman who had three husbands tells her women friends about them. The finisher was 'The Fourteenth Wedding Anniversary,' about the couple that never had time for parenthood.

Joe Poretta's small band, comprising Poretta on the tenor sax, drums, piano and electric guitar, is new here, too, and fits perfectly into this small, intimate room, the same as does Fiske. Its sweet, restrained music is listenable and danceable and frequently evokes applause. Arrangements of current pop numbers and old-time favorites have been devised to make the blending of instruments most palatable. *Rees.*

HAVANA-MADRID, N.Y.

Rosario & Antonio, Carito, Hector Montererde, Havana-Madrid Senoritas (6), Tomas Rios Orch, Hilda Salazar & Carlos Vareisa Band; minimum $3.50.

Angel Lopez has come up with a new show that's colorful, vivacious and features those sock Spanish dance partners, Rosario and Antonio, who are doubling from 'Sons O' Fun' musical. Team is reportedly in for four weeks at $2,500 a week. Judging from the jam-packed midnight opening Thursday (29) and the ovation given team, Lopez has a sound investment, despite the upped $3.50 tariff.

Surprising that Rosario and Antonio had not previously been cornered for Lopez's Latin-American spot, where they're naturals. Originally down for four numbers, they were brought back for additional encores and from sheer exhaustion were forced to beg off. Choreography is on the sensational side, with Antonio, as usual, executing some of those fantastic, intricate routines that puts him in a class by himself. Spanish dancers dedicated one of their numbers to Walt Disney, a ringsider at opening, 'for his contribution to Latin American goodwill.'

Show has been lavishly costumed, with the toggery of the featured performers particularly dazzling.

Also rating encores was Carito, who has personality and an agile torso, putting the emphasis on the shoulder and derriere movements. Singer of the show is Hector Monteverde, Venezuelan tenor, who sports well-ranged pipes. The six Havana-Madrid Senoritas are properly exotic in their three routines and orch leader Tomas Rios is spotted for a violin solo during one of the more lengthy R & A costume changes. The Rios band ably accompanies the show and alternates with the Hilda Salazar-Carlos Vareisa band for the customer dancing. *Rose.*

COPACABANA, RIO

Rio De Janeiro, July 6.

Chelo Flores, Ballet, Pat Miller, Cyro Monteiro, Jean Sablon, Claude Austin's and Simon Boutman's Orch.

There's plenty of class in the new show at the Golden room with Jean Sablon as the attraction.

Chelo Flores, the Mexican Cantora, opens the show and goes over big. Setting then switches to a Paris cafe, with two girls from the ballet doing the usual Apache routine as an opener. A Brazilian couple sings 'Ceu Azul,' followed by a quartet doing a comedy number. Then the familar 'My Man,' handled by an American girl, Pat Miller, with Cyro Monteiro.

A fashion show sees the men escort the girls around the dancefloor following a waltz routine of 'The Merry Widow.' A can-can is put on by the ballet, notable for beautiful costumes, with the orchestra going into 'Last Time I Saw Paris' for the entrance of Sablon.

Sablon is a great favorite here and had to do six songs before they would let him off. He did only one number in English, which is not enough in view of the great number of Americans who frequent this room.

Show was staged by Max Stukart, a swell job as it is well paced, with sets and costumes being above par. There are two orchestras for dancing handled by Claude Austin and Simon Boutman. *Down.*

JIMMY KELLY'S, N. Y.

(GREENWICH VILLAGE, N. Y.)

Glenda Hope, Lorna Rhode, Renee, Romero & Rosito, Marguerite Grey, Dale Jordan, Joan Collier, Ryan Twins, Mary Moran; Joe Capello Orch; minimum $2 and $2.50.

The bill at this Greenwich Village spot reads like more than it is. Neither the performers nor the spectators seem to get very excited about the show. Maybe they go for the food, which is good.

The room is small and the floor infinitesimal. That handicaps the acts that really try. Some of the others just walk through.

Romero and Rosita, despite lack of space, show hoofing ability. They do three numbers, smoothly and deftly, and at show caught finished to the best applause of the evening.

Ryan Twins, gals, are trim blonde tapsters who work hard. Their routines are not elaborate, but are definitely pleasing. Finish strong to a good hand.

Glenda Hope emcees the show and gives out with some warbling. Seems to know the trade and handles her assignment adequately.

Joan Collier is billed as a fan dancer. She carries a fan in each hand. Lorna Rhode does something called a Samson and Delilah dance. Dale Jordan vocals in the number three slot. Renee makes with a French can-can, and Marguerite Grey performs the Dance of the Butterfly. Mary Moran is presented as an Irish ballerina.

Joe Capello orchestra plays the show and for dancing. *Octa.*

WIVEL, N. Y.

Carmen Montoya, The Irelands (2), Francisco, Tommy Hayden, Gertrude Hill, Orch (6).

Current show at the Wivel, one of the better smorgasbord places, emphasizes comedy. It's better-than-average entertainment.

Carmen Montoya, castanet-clicker, displays a showmanly sense of comedy which whams the ringsiders. Most of her act is authentic Spanish and Gypsy terping, but it's highlighted by a rare display of laugh values which are remindful of the elfin quality Fanny Brice brought to boite entertainment back in the days of the New Amsterdam Roof. No reason why, with expert coaching, she shouldn't have a topflight nitery future.

The Irelands (2) do deadpan dancing, and do it well. At show caught they open with a nicely costumed comedy adagio, and later clicked with an amusing novelty. Showed plenty of class and bowed off to heavy applause.

Tommy Hayden, baritone, has an excellent voice and scores nicely. Does a couple of straight numbers, and then audience participation stuff which is surefire in this sort of place. Also creditably pinch-hits for Bob Lee as emcee. Lee is standard at the Wivel, where he's been holding forth for 10 years. Right now he's on vacation, and the task of filling his shoes is not easy.

Francisco, juggler, gives out with standard stuff and finished to a good hand. Gertrude Hill, soprano, purveys three standard numbers adequately. *Octa.*

BLACKHAWK, CHI

Chicago, July 29.

Carl Ravazza & Orch (13) with Bonnie Boyd, Ralph Lewis, Maurice & Betty Whalen; $1-$2.50 minimum.

In Carl Ravazza and Orchestra this spot has a winner. It has everything—bounce, rhythm, melody and listenable arrangements—besides a dance quality that is tops. Ravazza, violinist leader, exudes personality from the stand and an intimate conversational manner.

Musically the band is soft and sweet. Trombones and trumpets are kept muted, giving way to the string passages from the three-violin section. Tunes range from cur-rent pops to 'Merry Widow Waltz' which features Jack King at the piano, and 'A Pretty Girl Is Like a Melody.' Other fave tunes are brought in from time to time. Bonnie Boyd is heard in 'I'm Glad There Is You,' 'Happiness Is a Thing Called Joe' and her own song, 'I Want To Be Made Love To' and all well liked. Ravazza contributes a comedy song 'Bessie' and a trio of old timers in pleasing voice and had to beg off.

During show the orchestra features a number called 'Who's Who in Music,' a musical portrait of Jerome Kern, with Ravazza doing the commentary and the band playing excerpts from Kern's musical shows, a novelty that won heavy applause.

Maurice and Betty Whalen click with top-notch adagio acrobatics to good response and Ralph Lewis has them laughing continuously with clever patter that's really funny. Gab could be pruned and sapolioed for better results, although they ate it up here. *Morg.*

Nitery Followup

Inkspots are a solid click at the Copacabana, N. Y., their first N. Y. cafe date. Quartet (five with piano accompanist) is a polished group and earns unstinting appreciation with a string of arrangements, many of which they've recorded. When caught opening night (Thursday) they were forced into six numbers, opening with 'Java Jive' and following with 'You'll Never Know,' 'Ol' Man Mose,' 'Every Night About This Time,' 'Don't Get Around' and 'If I Didn't Care.'

Act is working under a handicap, too, since two members have foot injuries and almost hobble off and on the floor.

Rest of the Copa show is a holdover, previously reviewed. *Wood.*

FRISCO LEASE TO FWC, GRAUMAN DROPS PLANS

San Francisco, Aug. 3.

Sid Grauman has shelved all plans for further production of two-a-day vauders, or other stage shows here, since his lease on Alcazar theatre was taken over by Fox West Coast circuit, which is turning old legit house into a filmery.

If the theatre reverts to him, Grauman, who unshuttered the old Alcazar for the presentation of the successful 'Highlites of 1943,' may bring additional stagers into house. Another Grauman show, 'Born Happy,' all-colored revue which built grosses even bigger than those for 'Highlites,' debuted at the Alcazar.

Saranac Lake

By Happy Benway

Saranac, N. Y., Aug. 3.

Jeanne Dunn, frau of Henry Dunn (Cross & Dunn) has returned for an extended four-week vacash and will spend most of her time visiting Mathea Merryfield at the Will Rogers.

John (Legit) Eaton, after a two-week furlough in Scranton Pa., is back at the Rogers digging coal dust out of his ears and taking bed routine.

Miss Lee (RKO) Laus shot in to ogle her sister, Kay, who is flashing good reports and expects situp routine soon.

A. B. Anderson, who graduated from here and worked himself up from usher to manager, took time out to visit us. He is now manager of filmer at Tupper Lake, N. Y.

Louis Goldberg has been upped to chairman of the picture committee of the Will Rogers and via his efforts the lodge's bookings have greatly improved.

Mrs. William Distin held a benefit piano recital at her local camp, featuring Mrs. Zoe Walson, pianiste. Admission was by personal donations with proceeds to be used for upkeep of William Morris Memorial Park and summer band concerts.

Timothy Dougherty (Paramount) back for another checkup and getting okay to return to work.

Write to those who are ill.

HAPPY FELTON

STAR OF "HELLZAPOPPIN'"

and

EARL CARROLL'S THEATRE RESTAURANT

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WEEK JULY 29

LOEW'S CAPITOL THEATRE, Washington

Opening Week August 5,

LOEW'S STATE, New York

•

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dance team, do two solid numbers, standout being the old Mexico routine in which PATRICIA EXHIBITS FINE SKILL. Team's work is featured by SENSATIONAL LIFTS AND SPINS, and girl's WARDROBE GIVES THE ACT FLASH. Colorful Team WITH PLENTY OF ZEST AND ZIP."

Billboard.

•

"Earlier in the proceedings, the finished terpers, CAPPELLA And PATRICIA, click. . . ."

Variety, *Abel.*

•

ORCHIDS by WALTER WINCHELL to Cappella and Patricia for their marvelous dancing.

•

Cappella and Patricia, ONE OF THE BEST DANCE TEAMS ever to play this spot. Their STRICTLY CLASS AND BALLROOMOLOGY is underscored with gracefulness and intelligence. Do FOUR OR FIVE NUMBERS each show, all DIFFERENTLY EXECUTED, and their flash FINISHES ARE SOCKO with Cappella twirling her around like an adagio dervish over the top of his head with ONE HAND."

VARIETY, *Cohen.*

April 21, 1943.

•

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RINELLA'S BROWN DERBY ★ AMERICA'S FUNNIEST SHOW

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STATE, N. Y.

Ruby Zwerling's House Orch, Fredysons (6), Low, Hite & Stanley, 3 Suns, Amazing Mr. Ballantine, Harry Richman, Mary Raye & Naldi; 'The Youngest Profession' (M-G).

The State has one of its better shows this week, one that's slated for good boxoffice ably aided by the film, 'The Youngest Profession' (M-G). Though latter is on second run after four good weeks at the Radio City Music Hall, it still seems to have enough to command respect on the marquee.

Harry Richman is the top name on the current stage bill. While the veteran songster is still worthy of the billing, the remainder of the layout is none the less socko. From the Fredysons (6), through Low, Hite and Stanley, the Three Suns (New Acts), Amazing Mr. Ballantine (New Acts), Richman and the finale turn, Mary Raye and Naldi, it's a good bill that holds attention all the way.

The Fredysons, somewhat altered in its physical setup since a couple of the boys went into service, remain a neat teeterboard troupe of five men and a girl. Formerly they were seven males. They're the openers, and following them in the second slot are the comedics of the vari-sized trio of Low, Hite and Stanley. The dwarf, normal-sized guy and giant are still predicating the success of the act on the difference in their sizes, with much of the fun being built around the midget. There's also an imitation of the Andrews Sisters that gets over strongly.

Richman, still wearing the straw lid and sporting the cane, remains a fine songseller. He's on the shuttle between the pit platform, where he does the straight warbling, and full stage, where he self-accomps on the black-and-whites. It's the pops of yesteryear with which he's been closely identified that draw their biggest response. The Thursday night (29) audience indicated it hadn't forgotten.

Mary Raye and Naldi are a foremost ballroom team, their grace and difficult routines getting them big response at this catching. Richman's click in the headliner spot is particularly tough for any act to follow, but the dancing pair get over with plenty to spare. *Kahn.*

KEITH'S, INDPLS.

Indianapolis, July 31.
Sammy White, Natalie & Howard, Billy White, Christy & Gould, 2 Novellos, Bernadine & Bernadette, Ed Resener House Orch; 'The Purple V' (Rep).

Sammy White does his stuff as m.c. and headliner in a snappy, well-balanced bill that gives the ticket holders at Keith's plenty of laughs this week. The show is stronger on comedy than usual, with three of the six acts working on the funny bone.

Sammy White handles the m.c spot smoothly, breaking up his gags to cover the chore and saving his specialties, opera satire, the coat and suspenders trick and burlesque of a ballerina taking a bath for his regular turn. He winds up with a hoke dream of Hitler on trial in a colored court.

Natalie & Howard also offer a split act. They come on first in a broad Gay 90's satire, with balloons under their tights to suggest bulging muscles and other personal adornments. Later in the bill they return for a knock-about apache number in which the young lady gets some pretty rought treatment. Christy & Gould, comedy acrobats with a casual manner, get nice returns for their line of patter and new angles on old tricks. Their cradle roll in slow motion is one of their best.

Billy White furnishes a touch of vocal flash, singing 'You'll Never Know,' 'For Me and My Gal' and an Irish ballad, 'Back to Dear Old Donegal' in a highly acceptable manner. Two Novellos are well received in their exhibition of ladder walking. Bernadine and Bernadette, an attractive dance team, offers some close harmony in taps. Biz was fair at opening. *Corb.*

HIPP, BALTO

Baltimore, Aug. 1.
Smiley Burnette with Todd Mason, Jimmie Scribner, Victor Borge, Grace & Nikko, 3 Winter Sisters, Felice Iula and House Orch (12); 'What's Buzzin Cousin' (Col).

Strongly sold as a '12th Anniversary Treat,' this name laden layout is proving itself at the b.o. in good measure with every type of audience appeal on tap. The cops had to be called to clear the stage door entrance of mobs of kids out for a close-up gander at Smiley Burnette; the housefrau leaning toward soap opera is also evident because of Jimmie Scribner of 'The Johnson Family,' and a more sophisticated cross section is well rewarded in the presence of Victor Borge on the bill. It's smart booking and very strong vaude.

Fast and punchy getaway is provided by the Three Winter Sisters in a bit of hoofery and a strong routine of acro stuff highlighted by backbends and fast tumbling. Set matters for Jimmie Scribner in the deuce for a run-through of his one man show ('The Johnson Family' of radio) in which he simulates 22 different characters and reenacts a bit of his home grown drama. Gets plenty of laughs and makes every minute on count for a maximum of appeal. Has considerable difficulty getting off with intro of Smiley Burnette next, his only out.

Burnette is a draw of tremendous and surprising capacity. Recognition of his entrance was terrific and his gagging and guitar-accompanied vocalizing is in his own particular groove which is sure-fire. Brings on Todd Mason for some rope swinging and whip cracking and winds up with a bit of accordion pushing which is solid. His out for a getaway is also an intro of the next act which is Grace and Nikko, and plenty good with their comedy ballroomology.

Victor Borge closes and he knows his way around this type of stint. Of excellent stage presence he is equipped with good material; his vocal punctuations garnering plenty of laughs and his very legit ivory thumping scoring a bangup clincher. Orch pitches in most capably for accompaniment and his entire act gives layout considerable stature.

Biz big. *Burm.*

EARLE, PHILLY

Philadelphia, July 31.
Dick Rogers Orch, with Margaret Wood; Cliff Edwards, June Preisser, 3 Stooges, 'Follies Girl' (PRC).

An uninspiring show with only a few bright spots is concoction presented at the Earle this sesh.

Much of the lethargy can be blamed on Maestro Dick Rogers, who appears bored with the whole business. He presents the acts in a lackadaisical manner, keeping his back to audience when directing his tooters and generally acting as if he was away from it all.

Band gets away with a medley of three numbers—'I Wanna Be Happy,' 'What Goes' and 'Hawaiian War Chant' with Rogers giving out with some Polynesian double-talk on latter tune.

Margaret Sheridan, band canary with a fair set of pipes, is passable with 'Embraceable You' and 'Don't Get Around Much Anymore.'

June Preisser is the first of the supporting acts to go on and the gal is still clicko when she does her specialty—acro-terping. But her attempts at singing (she does 'Murder—He Says') are pretty weak.

Cliff (Ukelele Ike) Edwards likewise doesn't get much response from the crowd that's been weaned on jive. His guitar, his yodeling and his choice of numbers ('When You Wish Upon a Star,' 'What a Night for Spooning,' etc.) are dated and the date transcends the memories of the alligators who make up the bulk of the Earle payees these days.

Three Stooges are the closing turn and though their routines are the same as they've been for almost a decade—eye gouging, nose picking, head thumping, and so on—their antics are still good for laughs. It wasn't until these zanies began their good, clean (?) fun that the customers came to life.

House was jammed when reviewed (Saturday afternoon). *Shal.*

CAPITOL, WASH.

Washington, July 29.
Mary Beth Hughes, Happy Felton, Carol & Sherod, Shirley Wayne, Al Gordon, Lynn Allison, Art Brown, Sam Jack Kaufman's House Orch; 'DuBarry Was a Lady' (M-G).

Mary Beth Hughes, a bundle of blonde loveliness in a slinky yellow creation is tops. Opens with an exchange with Happy Felton, good for a few laughs, and then turns her mezzo-soprano on for a couple of pop numbers. Girl has a nice, unassuming personality and registered solidly.

Happy Felton's monolog is night clubish and much too tabasco for family audiences. Was toned down after first show. Carol and Sherod, two neat-looking blondes, come on for two routines of ballet tap and scored a solid hit.

The comedy wallop of the program is Shirley Wayne, whose grotesque makeup after a Hollywood introductory by Felton brought hilarity. Shirley can really play the fiddle and when she brought melody forth from the strings in two well-chosen numbers, bowed off to a multitude of applause. Al Gordon gets fun out of canine troupe which pay no attention to instructions and only intent on the liver tidbit. The merrry-go-round finish of the pups is a comedy howl.

Band backs up Lynn Allison for 'It Can't Be Wrong,' and this vocalist is gradually acquiring a strong following. Same goes for Art Brown, who has made his audience participation songfest an interlude where all give out.

Finish of show is ably put over by Happy Felton. A song, 'Put a Stamp in the Book, Everybody,' has the audience clapping hands and winds up with performers coming down the aisle and marching to the lobby, where they preside over stamp sales. A unique finish and one that is helping Uncle Sam to sell his low-priced securities. *Arke.*

GOLDEN GATE, S. F.

San Francisco, July 29.
Vaughn Monroe Orch (15), with Ziggy Talent, Murphy Sisters (3), Phyllis Lynn; Gene Sheldon, Lorraine Krueger; 'The Falcon in Danger' (RKO).

Heavy in vocal department, this bill, nevertheless, carries a terrific punch, with a big share of the plaudits going to Gene Sheldon.

Sheldon had a hard time getting off the stage after a demonstration of his own particular brand of pantomime—not overlooking his fine work on the banjo.

Sheldon's routine is completely zany and funny, involving such unrelated doings as sewing his fingers together, grimacing at the audience, and hobbling around stage after one leg has been stretched longer than the other.

Murphy Sisters, who demonstrate good showmanship and poise in their harmonizing, were almost as well liked as Sheldon. They warbled 'Slander, Tender and Tall,' 'Bi-I-Bi' and 'Summertime,' on their own, and then joined Monroe in a couple more.

Lorraine Krueger gets good audience response for her singing of 'Let's Get Lost,' also her tap and soft shoe hoofing.

Ziggy Talent is loud, and the customers indicated they thought him very funny, in his screwball vocalization of 'Sam, You Made the Pants Too Long,' and 'When I Grow Up.'

Another swell canary is Phyllis Lynn, who did well enough with 'In My Arms,' and 'Johnny Zero' to garner plenty of applause.

Monroe chants a couple of solos, including 'Begin the Beguine,' in a creditable voice for top returns. His orch is a brassy aggregation, adding up to five sax, three trumpet, three trombone, piano, drums, bass and guitar, with Monroe chiming in with his own trumpet at times. *Mill.*

CIRCLE, INDPLS.

Indianapolis, July 31.
Woody Herman Band, Billie Rogers, Vido Musso, The Woodchoppers, Cliff Leeman, Paul Winchell, Olsen & Shirley; 'Gals Incorporated' (RKO).

Woody Herman is winning himself new friends and clinching old ones with his solid jive in current stand at the Circle. His bouncing rhythms and sharp brass work, competent soloists and choice line of tunes are definitely pleasing to the juves, who are the backbone of trade at the band shows. The orchestra is surrounded by first-rate acts that keep proceedings on a high plane and leave customers with the feeling they've been well entertained.

Standouts in the orch are the Woodchoppers, Herman's six-man band-within-a-band; Vido Musso, the torrid sax; Cliff Leeman, who takes some hot breaks on the drums and really 'sends' the kids; and Billie Rogers, the gifted lady trumpeter who doubles on vocals. Miss Rogers sells 'You'll Never Know' in nice style for her best song chance. Herman also works the voice as well as the clarinet to good advantage in 'Frenesi,' 'Blues in the Night' and 'Dancing in the Dawn,' which the band introduces in 'Winter Time,' Sonja Henie's new flicker. The band's finale, 'One o'Clock Jump,' has them bouncing in their seats.

Olsen and Shirley rate plenty of applause for their smart, cleverly routined dancing act. They have a novel line of acrobatic tricks, to which they add a stylish manner of presentation and nifty sense of humor that registers with folks who aren't particularly impressed by the best of cartwheels and flipovers. Paul Winchell, with his sassy little ventriloquist's dummy, is one of its brightest features. A skillful performer, Winchell looks better with every appearance. His line of dialog is well-paced and funny. Lorraine White, talented stepper, gets a nice hand for her cute taps. Biz okay. *Corb.*

ORPHEUM, L. A.

Los Angeles, July 28.
Jimmie Lunceford's Orch (16), Dusty Fletcher, Miller Brothers and Lois, Rose Murphy; 'Here Comes Kelly' (Mono).

Jimmie Lunceford's musical crew tops an all-Negro bill at the Orpheum this week, giving jive fans that patronize this house a solid show of music. Two class vaude acts, Dusty Fletcher and Miller Brothers and Lois, ring the bell along with the band.

Orchestra comes on with 'Don't Get Around Much Any More,' featuring Paul Webster trumpet, bass sax of Earl Caruthers, piano and guitar. Next up is hot rendition of 'Slender, Tender and Tall,' with Joe Thomas vocaling as well as featuring sax. Lunceford is generous with his spotlighting of various band members and their versatility, adding to stage appearance of orch.

'Chocolate,' also handing light to various side men, benefits by click arrangement and musicianship of Paul Webster's trumpet, Russel Bowles on trombone, Caruthers' bass sax and Edwin Wilcox at the piano. Only bad moment among band's numbers was 'Yesterdays,' loudly rendered and messed up by trumpeting of Freddie Webster. Latter lost his lip during several passages and his blowing otherwise was ragged.

Top number was Lunceford's special arrangement of 'Blues in the Night,' following a clear blues musical pattern, working in vocals from entire band and featuring sax, trumpet and piano. Altogether a class bit of music as done by Lunceford. Windup is 'Drummer Man Goes to Town,' with Joe Marshall hitting the hot licks and sending solid. Band vocalist, Ted Smith, has a good tenor voice but 'East of the Sun,' number given him, while well done, didn't fit with balance of show at opening matinee.

Dusty Fletcher's drunk act on floor and ladder, plus soft-shoe encore, sold big, as did tap work of the Miller Brothers and Lois, class threesome that performs difficult routines. Rose Murphy, the chi-chi'ing pianist, completes the bill. Her ivory work doesn't need her vocals. *Brog.*

TOWER, K. C.

Kansas City, July 30.
Spike Jones & City Slickers (10), Ted & Art Miller, Ross & Ross, Jane Slater, Tower Orch with Jack Parks; 'Get Going' (U).

The boys in the back room, led by Spike Jones, bowed in at the Tower this week, and the result is a bumper crop which is yielding big returns. Including three standard acts and featured vocalist, the show runs 50 minutes. Smoother showmanship would lend itself nicely to the band routine.

After opening theme by house orch in the pit, Ted Miller, doubling as m.c., brings on Buddy & Alice Ross, for an acrobatic routine which is okay. The deuce goes to petite Marilyn Ballinger, vocalist with house orch. She does 'I Heard You Cried Last Night' effectively to win plenty of palm-whacking.

Next are Ted & Art Miller, who combine patter and music into an act which clicked with opening day customers. Dead-pan comic half of the pair plays the guitar nicely.

Jane Slater, shapely brunette tapster, follows in a series of neatly-executed numbers. She opens with standard tap, continues with a conga, and finishes with a military version with plenty of snap. Off after two bows, with stubholders begging for more.

Spike Jones and his crew open with 'Black Magic,' and follow with a comedy bit announced as 'Clink! Clink! Another Drink!' On next are the newest additions to the band, the Nilson Sisters, two blond pretties who harmonize effectively with 'Put Your Arms Around Me, Honey,' continue with 'Say That We're Sweethearts Again,' and finish with 'St. Louis Blues.'

Then comes the familiar Spike Jones arrangement of 'Sheik of Araby,' with every man for himself, and next a Russian take-off, 'Hotcha Cornya.' A standout of the act is a vocal by Del Porter, 'Beautiful Eggs.' Rube character work wins him a big hand.

After comedy arrangement of 'Liebestraum,' the band closes with 'Der Fuehrer's Face' as everybody goes all out. Three bows as the drapes close in.

S. R. O. opening day and night. *Earl.*

PALACE, CLEVE.

Cleveland, July 30.
Charlie Barnet Orch (17), with Mary Ann McCall, Chubby Jackson, Ralph Burns; Mitzi Mayfair, Pinky Lee and Oxford Boys; 'First Comes Courage' (Col).

Smartly paced, whammo layout of talent at Palace, where Charlie Barnet's groovers lay it right on the line for the delectation of hepcats.

They virtually drool at the mouth over the lushness and rhythmic complexities of 'Mood Indigo' and finely teed heaters as 'Redskin Rhumba,' 'Cherokee' and 'Southland.' Mary Ann McCall's tones seem a bit fuzzy in 'You'll Never Know' but are keyed high enough to reap salvos. With Chubby Jackson making string bass do nipups, Ralph Burns magnetizing his own piano concerto and the trombones hewing to the melodic beam even in hottest moments, Barnet offers house one of season's niftiest bills.

Crew does some swell cueing for Mitzi Mayfair's vibrant tap-hoofing arrangements, giving them more of a showy flash than they really possess. Forte of red-headed dancer is her nicely delivered account of travels in England and Africa where she entertained doughboys with her tapology, which registers well here.

Laugh-grabber is Pinky Lee, familiar figure on local burlesque alley, whose ditties and patter are fast, zany and broadly comic. Knockabout work with Barnet's boys has enjoyable tang of spontaneity, stealing howls when punctuated with his tagline: 'Oh, you make me so ma-a-ad.' Footwork of comedian surprisingly good, too.

Another fresh jolt is added by Oxford Boys, versatile team of singing instrumentalists, whose novel imitations manage to stand out vividly in a plethora of excellent talent. Almost sellout crowds over weekend. *Pullen.*

APOLLO, N. Y.

Cootie Williams Orch (16), Lillian Fitzgerald, Eddie Vinson; Fitz & Carol, Dick Montgomery, Lindy Hoppers (6), Sammy Birch; 'Wings Over the Pacific,' (Mono).

Show this week is tiptop from start to finale with every act registering. Bill is overlong, running more than 90 minutes and could be chopped.

Cootie Williams' Band is, of course, the draw with the rotund leader hopping vigorously about while giving out with such well knowns as 'Concerto for Cootie,' especially written for him by Duke Ellington, 'Last Jump' and riffing with the sextette. Lillian Fitzgerald, vocalist, slays 'em with 'Murder,' 'Arthur Murray,' and 'I Said No,' all suited to her vivacious, knockabout style. Other band soloist, Eddie Vinson, is his usual droll self, galloping off with most of the evening's laughs as a result of his singing and impromptu dancing.

Rest of acts is up to par with orch's performance, starting with Fitz and Carol, mixed ofay dancers, with male garbed in tar's outfit. Pair are way above average, working smoothly and jauntily to evoke laughter with original routines. Duo don't stop dancing from beginning to end, and build to a wow finish that had them begging off. Other ofay act is Sammy Birch, lad who uses phonograph records as background while he simulates vocal choruses. Act is standard and Birch, although not registering too many snickers from the audience, still carries it off with high handed mannerisms.

Dick Montgomery and the Lindy Hoppers, both here many times before, bowed off to a good hand. Biz good opening nite, Friday (30).

WARFIELD, S. F.

San Francisco, July 29.
Cross & Dunn, Holmes & Jean, Freddie Dosh, 3 Kitcheneties, Red Johnson, Walt Roesner's House Orch (15), Helene Hughes Line; 'Cowboy in Manhattan' (U).

Heading a more or less routine bill, Cross & Dunn, male song stylists, get a good reception with their warbling.

Freddie Dosh gives sound imitations of babies, animals, trains and other vehicles. Well liked.

Holmes & Jean, sepian hoofers, are a loose-jointed pair who worked up fair enthusiasm with their dancing.

Three Kitcheneties, young femme trio, seem a trifle uncertain on their unicycles, but give creditable performance that gets over okay.

Acts are rounded out by Red Johnson, exponent of hat tricks and juggling.

Highlight of the bill was a striking dance, 'Orpheus in Swing,' by the Helene Hughes line. Fetchingly costumed, the gals do a routine that is off the beaten track. Another dance, to George M. Cohan melodies, was also appealing. *Mill.*

EARLE, WASH.

Washington, July 30.
The Imaginators, Lew Hoffman, Pat & Sylvia, Roxyettes, Jo Lombardi's House Orch; 'Constant Nymph' (WB).

Cleverly tricked up show featuring Jerome Kern melodies, beautifully lighted and staged. Opens with the Lombardi overture of tuneful hits with the trailers parting revealing a special tinseled drop highlighting the Kern hits. Pat and Sylvia were especially engaged to vocalize the hits. They work with the Roxyettes in first pantalette and parasol number for 'Make Believe' and 'Why Do I Love You?'

Roxyettes introduce Lew Hoffman for some clever juggling of rubber balls and hats interspersed with comedy gab. The Imaginators are next. To off-stage records of the Andrews Sisters and Merry Macks they pantomime some excellent comedy, creating the illusion of singing. Act is expertly timed, enjoyable throughout and bowed off to thunderous applause.

Roxyettes are on again to back up Pat and Sylvia for more Kern tunes, this time the dancers in fluffy-bowed sleeves in which they created designs, aided in effect by some fancy lighting. Shows like this reflect precision and care of the staging.

The Roxyettes have developed into one of the best dancing groups ever seen in Washington. They indicate care and cost in production but use a minimum of acts to a maximum of effect. *Arke.*

N. Y. Roxy Sets Haymes

Dick Haymes goes into the Roxy, N. Y., in mid-September, marking his first p.a. in a Broadway picture house since his click as a single. Haymes' only previous appearance in vaudfilm houses was as former vocalist with Tommy Dorsey and Harry James.

Roxy date follows his windup at LaMartinique, N. Y. nitery, where he's been appearing since last April. Deal for the Roxy was set last Thursday (29) a few days after he was signed by 20th-Fox to a seven-year optional contract calling for at least two films a year.

Variety Bills

WEEK OF AUGUST 6

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (5)
Phil Spitalny Orch
State (5)
Al Gordon
Shirley Wayne
Hi, Lo, Jack, Dame
Mary Beth Hughes
Happy Felton
Carole & Sherod
Grace & Nicco

PITTSBURGH
Stanley (5)
Woody Herman Bd
WASHINGTON
Capitol (5)
Una Merkel
Walter Donahue
Capt. Heyer
Cina & Cortez
Richards-Adair D

Paramount

NEW YORK CITY
Paramount (4)
Benny Goodman Bd
Jack Marshall
Condos Bros.
CHICAGO
Chicago (5)
Bob Chester Bd
3 Sailors
Evelyn Farney
MIAMI
Olympia (4-7)
The Lockwells
Diana Del Rio
Aunt Jemima
Georgie Kaye
The LaMarrs
Renee Villon
MINNEAPOLIS
Orpheum (5)
Blue Barron Bd
Carroll & Howe
Paul Sydell
Christine Forsythe

RKO

BOSTON
RKO (5)
Will Osborne Bd
Helen O'Connell
Johnny Burke
The Claytons
(29)
Horace Heidt Bd
CLEVELAND
RKO Palace (6)
Ada Leonard Orch
G Miller Singers
Paula Kelly
Virginia Weidler
The Pickerts
Eddie Rio
(29)
Charlie Barnet Bd
Mitzi Mayfair
Oxford Boys
Pinky Lee
COLUMBUS
Palace (10-12)
H Howards' Rev
Margie Hart
(3-5)
Ada Leonard Orch

Rae & Waterfall
Betty J Hunt
3 Sailors
Virginia Weidler
SAN FRANCISCO
Golden Gate (5)
Freddie Slack Bd
Jane Withers
(29)
Vaughn Monroe Bd

Warner

NEW YORK CITY
Strand (6)
C Cavallaro Orch
Connie Haines
Capella & Patricia
Dick Buckley
Perry Como
(30)
C Cavallaro Orch
Connie Haines
Capella & Patricia
Dick Buckley
Perry Como
PHILADELPHIA
Earle (6)
Smiley Burnett
Henny Youngman
Russ Morgan Orch
King & Arlina
(30)
June Preisser
Cliff Edwards
3 Stooges
Dick Rogers Orch
PITTSBURGH
Stanley (6)
Woody Herman Bd
Olsen & Shirley
Paul Winchell
(30)
Tom Tucker Orch
Arnaut Bros
Dorothy Keller
UTICA
Stanley (10-12)
Hal McIntyre Orch
Tim Herbert
Dorothy Keller
The Kemmys
WASHINGTON
Earle (6)
Roxyettes
Lew Hoffman
The Imaginators
Pat & Sylvia
(30)
Roxyettes
Lew Hoffman
The Imaginators
Pat & Sylvia

Independent

NEW YORK CITY
Music Hall (4)
Don Cossack Co
Walter Dare Wahl
Erno Rapee Orch
Roxy (4)
Russ Morgan Orch
Ray English
Elizabeth Talbot
8 Co-Eds
Connee Boswell
LONG ISLAND
Jamaica (2-4)
Peter De Rose
J Fred Coots
Lavere & Handman
Edith Valle
(5-8)
Banks & Fay
Al & Jean Johnston
3 Alfreds
(2) to fill
(5th only)
Lois Lee
Betty & Playmates
(2) to fill
Lynbrook (7)
Joan Joyce Co
Betty & Playmates
(3) to fill
ATLANTIC CITY
Hamid's Pier (7-8)
Gus Van
Steel Pier (8)
Sammy Kaye Orch
3 Kings
Ruthie Barnes
Walter Nillson
Primr'se & T'ngleft
Shavo Sherman
Ben Yost Quartet
Yost's Sing. Models
Eddie Kaplan
Dick Dana
Jack Mann
Bob Ferguson
BALTIMORE
Hippodrome (6)
The Graysons
Danny Drayson
Bonnie Baker
Lowe, Hite & Stan.
State (5-7)
Ambrose Circus
Marilyn Ross
Al Herman
Jolliteers
(8-11)
Bobby Long
Johnny Cahill
CAMDEN
Towers (6-8)
Gautchi & Sonnen
Jack Powell, Jr.
Patsy Garrett
Lord Lyon
Asche's Lucky 6
HARTFORD
State (6-8)
3 Stooges
Dick Rogers Orch
Jerry Colonna
Pappy Howard Co
INDIANAPOLIS
Circle (6)
Abe Lyman Orch
Lane & Ward
Bob Evans
PHILADELPHIA
Carman (6)
Catherine Harris
Prof. Backwards
Wally Ward Co
Lime 3
WATERBURY
Poli's (4-5)
Judy Kayne Orch
Gus Van
Lord Lyon
Ruthie Barnes
Willow Grove Park
(8th only)
Catherine Harris
Prof. Backwards
Wally Ward Co
Lime 3
WORCESTER
Plymouth (2-4)
Fokine Russ. Ballet
Emil Boreo
Jimmy Blair
Tyler, Thorn & Rob

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Odaliques (6)
Lolita Moya
Aquarium Rest.
M Powell Maniacs
Alan Holmes Orc
Armando's
Jerri Blanchard
Barbara Leeds
Geo Morris Orc
Bal Tabarin
Dawn & Russell
Roy Douglas
Nico Covaro
S Montmartre Gls
Burke Twins
Ronnie de Campe
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Norma Raymond
Sally Goodwin
Moya Gifford
Loretta Lane
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Natalie Bodanya
Nora Sheridan
Joshua White
Stuart Ross
Wally Boag
Leonard Ware Trio
Cafe Society (Midtown)
Jimmy Savo
Golden Gate Quartet
B & E Kraft
Ellis Larkins Trio
Teddy Wilson Orc
Cafe Society (Village)
Kenneth Spencer
Pearl Primus
Mary Low Williams
Kath Ann Cornell
Norman Koker
Alphonse Cimer
F Newton's Orc
Casablanca
Mervyn Nelson
Wilma Cox
Blair & Dean
Harry Harden Orc
Canay Bd
Casbah
Irene Hilda
Ernie Warrens Orc
Mark Monte 3
Casino Russe
Blanka
La Belle Alexia
Jascha Davidoff
George Sattan
Nadia & Sasha
Gypsy Chorus
Arlene
Bea Foley
Frances O'Connell
Marie Daley
Dorothy Mack
Marlene Francis
Paula Valera
Cerutti's
Maryon Dale
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Inez Mathews
Mary Tally
Chateau Moderne
Kay Parsons
Terrace Boys
Club 18
Jackie Gleason
Vince Curran
Joe Frisco
Gaye Dixon
Hazel McNulty
Gordon Andrews O
Club 51
Frankie Hyers
Marco
Pat Harrington
Dorothy Bigbee
Peggy O'Neill
Marsha Kent
Ben Martini Orc
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Minevitch's H R
Perry Como
Di Gitanos
Kent Edwards
Betty Jane Smith
Ray Lynn
Diane Davis
Samba Sirens
Frank Marti Orc
Nat Brandwynne Or
Coq Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl
Dave Roberts Trio
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin Travers Orch
Jimmy Dwyer's
Muriel King
Rita Colby
Julia Gerity
Dorothy Kelligan
Adillin Kreeshy
Lee Conrad
Keyboard Kutles
El Chico
Pilar Gomez
Dorita & Valero
Yola
Reinaldo Henriquez
Johnny Rodriguez
Nino de Moraes
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Chet Boswell
Iris Raye
Blue Drake
Hot Lips Page Orc
Harlequin
Dale Belmont
Irving Conn Orc
Havana-Madrid
Rosario & Antonio
Carito
Hector Montado
Wally Wanger Line
Don McGrane Orc
Hickory House
Diane Noble
Ancil Sweet
Larry Bennett Orc
Hotel Astor (Astor Roof)
Benny Goodman Or
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Bill Ames
Mignon
Danny Daniels
Gordon Gifford
Linda Keene
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore (Century Room)
Mishel Gorner Orch
Hotel Dixie (Plantation Room)
Al Trace
Hotel Edison
Tiny Hill Orch
Folies Bergere
Willie Howard
Chaz Chase
Murtah Sis
The Maxellos
Clawson Triplets
Rosita Royce
Florence Hin Lowe
Robert Laurent
Malcia
Irvine Arton Orc
Eddie South Orc
Hotel Essex House (Casino on Park)
Barry Winton Orc
Ilene Damur
Hotel Lexington (Hawaiian Rm)
Lani McIntyre Orc
Lelaini
Momikai
Hotel Lincoln (Blue Room)
Bobby Sherwood Or
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Johnny Long Orc
Marilyn Day
Gene Williams
Mary Jane Yeo
Lee Sullivan
Corrynne Church
Robert Whight
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central (Cocoanut Grove)
Cab Calloway Orc
The Cavaliers
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania (Cafe Rouge)
Glen Gray Orc
Hotel Pierre (Cotillion Room)
Rasha & Mirko
Fred & E Barry
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza (Persian Room)
Maurice & Cordoba
Bob Hannon
Larry Siry Orch
Hotel Roosevelt
Walter Perner Orc
Hotel Savoy Plaza (Cafe Lounge)
Clemente Orc
Marita
Joseph Marvin Orc
Hotel Sheraton (Satire Room)
Stefani & Armando
Hal Yates
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel Taft
Enoch Light Orch
Sunny Skylar
Hotel Waldorf-Astoria
Starlight Roof
Leo Reisman
Morton Downey
Mischa Borr Orc
Hurricane
Duke Ellington
Leticia
Radio Aces
Callahan Sis
Al Hibbler
Coleman Clark
June Taylor Dcrs
Iceland Restaurant
Ruth Denning
Cliff Conrad
Marlyn & Martinez
Lorrain Vernon
Great Johnson
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary Murray
Kay Masten
Honey Ames
Kay Marshall
Danny Higgins
Carter & Ross
Lorna Rhode
Margaret Gray
Vaughn Comfort
Joe Capello Orc
Kelly's Stable
C Hawkins Orch
Dorothy Manners
Clarence Profit 3
Billy Daniels
Jean Paddock
Miss Rhapsody
La Conga
Larry Kent
ChuChu Martinez
Juanita Juarez
Stuart & Lee
Winnie Hoveler Gls
Machito Orc
Jose Curbelo
La Martinique
Dick Haymes
Frances Faye
Jan Murray
La Martiniquettes
Maxi Bergere Orc
Socasses Orc
Latin Quarter
Georgie Price
Harrison & Fisher
Cristiani Family
Carol King
The Whalings
Carlton Emmy Pets
Barbara Belmore
Four Rollerettes
Six Debutones
Georgia Francis
Pamela Britton
Jesse & James
Don McGrane Orch
Henry Noel Orch
La Vie Parisienne
Libby Holman
Paula Lawrence
Celeste Holm
Josh White
Milskaya
Rasha & Mirko
Leon & Eddie's
Joey Adams
Tony Canzoneri
Connie McKay
Leo Fuld
Birdland
Congaroos
Phyllis Claire
Leon Palmer
The Maxellos
Lou Martins Bd
Monte Carlo Beach
Mary Howard
Diana
Freshmen
Dick Gasparre Orc
Ralph Rotgers Orc
Monte Carlo Garden
Allessandro Rosati
Milan Smolen
19th Hole Club
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Old Roumanian
Henny Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Place Elegante
Bill Farrell
Carmen Rossi
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc
Riobamba
Marie Rosenbloom
Lorraine de Wood
Jerry Bergen
Sidney Fields
Charles Baum Orc
Noro Morales Orc
Rogers Corner
Korn Kobblers
Adrian Rollini Trio
Rose Perfect
Ben Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Sater & Sherr
Stylists
Harold Sandler Orc
Russian Kretchma
Daria Birse
Lola Zalipskaya
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kavaloff
Nastia Poliakova
Marusia Sava
Misha Usdanoff
Samoa
Talima
Muilana
2 Hot Peppers
Hawaiian Ser
Spivy's Roof
Spivy
'Bus' Davis
Hildegarde Halliday
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Tony's Trouville
Jacquelina
Joe White
Harry Gibson
'Bus' Davis
Ubangi Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Claudia Wheeler
Socassas Orc
Versailles
Val Olman Orc
Panchito Orc
McMahon & Bd
Mitchell Brother
Dorothy Porter
Charles Weidman
Six Ver-Sighs
Village Barn
Bernie West
Jube Sheeran
Johnny Faust
Scott & Sussane
Barbara Ashley
Don Richards
Zeb Carver
Tiny Clark
Ben Cutler Orc
Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
William Franklin
Helen Howe
Eda Dova
Carol Channing
Don Fry
Phil Leeds
Wivel
Bob Lee
The Irelands
Tommy Hayden
Francisco
Carmen Montoya
Gertrude Hild
Harry Horton Orc
Carlos Varalas Orc
Hilda Salazar
Thomas Rios Orch
Zanzibar
Ella Fitzgerald
Berry Bros
Maurice Rocco
Moke & Poke
Earle & Francis
Avis Andrews
Don Redman Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

2 on Broadway This Week
LOWE, HITE and STANLEY
LOEW'S STATE, NEW YORK
GAUDSMITH BROTHERS
Latin Quarter, New York, Indefinitely
Placed by EDDIE SMITH, Paramount Bldg.

Orson's Magic

Continued from page 3

servicemen from the audience as stooges.

'No mere magician is Orson, the magnificent,' one of the posters out front reads. He spreads his versatility to include mental telepathy and hypnotism with the usual comedy flair, even imposing his hypnotism on roosters.

Piece de resistance is the 'escape' of Cotten, who gets out of a trunk securely tied with a dozen heavy ropes. Not only does Cotten escape, but gets back in again with Rita Hayworth—all behind drawn curtains. Out in the open, however, is the sawing a woman in half illusion by volunteers from the audience.

The best comedy bit of the show is the thought projection turn by Miss Hayworth and a soldier from the audience. With a white, tight-fitting gown draped about her, Miss Hayworth writes down what the soldier is supposed to be thinking about. When she turns slate over to Welles he erases it pronto and chases soldier off stage, with outfronters howling with laughter.

The Tuesday night opening was a sellout at $11 top for civilians. Tent seats 1,500, with 1,000 free parking spaces on camp chairs and circus boards for servicemen. Remaining 500 seats are scaled from $2.75 to $5.50 for civilians. Outside is a carnival atmosphere, with film stars as concessionaires along the midway.

Proceeds above actual expenses go to the Hollywood Assistance League. Reports have it that Welles has $35,000 of his own coin tied up in the enterprise.

Mercury Wonder Show is in for four weeks. Beyond that Welles wonders what will happen, too. For sheer novelty, plus attraction of names like Welles, Hayworth, Cotton and other stars, it should do good biz.

New Acts

AMAZING MR. BALLANTINE
Comedy Magic
12 Mins.
Loew's State, N. Y.

The Amazing Mr. Ballantine looks likely to go places in the varieties. A young chap with a smooth, rapid-fire gift of gab, he's dependent for results on the backfiring of his magic stunts, and their failure is always accompanied by some clever bit of business or talk that's good for plenty of laughs.

Smartly attired in tails, Ballantine is a lean six-footer who doesn't let his audience doze for a moment. He's burlesking most of the standard tricks, such as the sliced rope that won't be put together again, or the multi-torn newspaper that backfires the same way.

For vaude, he's a natural; for the smart niteries, he should go over even better because of the environment's greater intimacy. *Kahn.*

3 SUNS
Instrumental
10 Mins.
Loew's State, N. Y.

The 3 Suns, males, respectively play the guitar, electric organ and accordion. With the organist also chiming in for pleasant vocals, they're a neat interlude, enhanced considerably by a special set the State has built for them and some nifty lighting effects. Numbers extend from the pops to the martial 'Stalingrad.'

Okay for cocktail lounges, such as that at the nearby Hotel Piccadilly, from which they're doubling into the State, and in early spots on vaude bills. While at the Piccadilly's Circus Lounge they've built up a sizable radio rep through multiple chain broadcasts. *Kahn.*

LOLITA CORDOBA
Songs
12 Mins.
Harlequin, N. Y.

Lolita Cordoba's current appearance at Leonello's east side Harlequin dining spot marks her first appearance as a single. And she's got something distinctive to offer.

The Spanish singer, who formerly fronted a small rhumba band and also played the vaude and nitery circuits as a harmony duo with her sister, makes the most of a warm, natural personality and a mellow voice. Just back from a USO-Camp Shows tour of the Caribbean area, which she utilized to break in her single act, Miss Cordoba emerges as a somewhat modified edition of a Diosa Costello, never overdoing the hotcha aspect. She had to give several encores at opening (28).

Using just a minimum of torso wiggling, the singer lets her eyes and voice put the songs across. She introes her turn with a swift spiel in Mexican and goes into the Portuguese novelty, 'Mama, I Want a Sweetheart.' Her sock number, however, is 'The North American Way,' in the topical, satirical idiom which throws bouquets at everything north-of-the-border from the President to Pepsi-Cola. A Mex version of 'Oh, Johnny' highlights the encores.

Irving Conn at the novachord furnishes the accompaniment and while, in his own right, he's a virtuoso of no mean accomplishment, it doesn't jell with the Cordoba voice. *Rose.*

New Colo. Nitery

Denver, Aug. 3.

New night spot has been opened in tiny town of Minturn, Colo., for construction workers and soldiers stationed in nearby Camp Hale.

It's called Minturn Club.

Unit Review

Aqua Follies of 1943
(MINNEAPOLIS)

Minneapolis, Aug. 1.

A. B. Sheehan production; Helen Starr, water ballet director; J. M. Williams, costume and stage ballet director; Irving Wickner, music arrangements; Jack Higgins, lighting effects; G. L. Smith, settings; P. W. Snyder, coordinating director, and Verne Rooney, orchestra director, with Buster Crabbe, Gloria Callen, Larry Griswold, Whitey Hart, Charlie Diehl, Cid Canale, Cornelia Gillesen, Arlite Smith, Dorothea Williamson, Bill Lewin, Ed Jones, Dave Barry, 'Three Little Sisters,' Tudelles (2), Paul Allen, Penny Perry, Singing Ensemble (8), Aqua Belles (26), Aqua Dancing Girls (16), and Aqua Orchestra (16); Theodore Wirth Pool, Minneapolis, July 30-Aug. 8; evenings and midnight shows Saturday; $1.10-$2.20.

Produced for a 10-day local engagement as the Minneapolis annual Aquatennial summer festival's principal attraction, this 'Aqua Follies' reflects credit on Al Sheehan, radio station WCCO vice-president and production head. It's a fast-moving, colorful show with first-rate swimming and other talent. Elaborate and pretentious to a surprising degree, it represents showmanship skill and considerable monetary expenditure. The local technical staff has done itself proud. The 16 dancing girls and 26 feminine swimming chorus, locally recruited and trained, also give splendid account of themselves.

Combining water spectacle and numbers, vaudeville and revue, it follows usual water follies pattern. The lovely outdoor amphitheatre in which it is presented enhances customer enjoyment.

For its 'name' co-stars, the show has Buster Crabbe, familiar here because of numerous previous visits, and Gloria Callen, national backstroke champion, who, making her first professional appearance, vies with Eleanor Holm for beauty of face and figure. Performers who do most to make 'Follies' highly pleasing entertainment are, in addition to Crabbe and Miss Callen, Dave Barry, a bevy of high divers and a sextet of diving 'maniacs.' Paul Allen and Penny Single, plus a mixed choral group of eight, handle vocals nicely.

Opening brings on the line of dancing girls with 'Elmer' (Dave Barry) who imitates the sound of riveting. The number is called 'a tribute to women in war factories.' The Misses Gillesen, Williamson and Smith and the Messrs. Diehl, Griswold and Hart follow with thrilling high diving. Then Crabbe again demonstrates the 'evolution of swimming.' Later he tandem swims with Miss Callen and works with the 'Diving Maniacs.'

A fantasy number, 'Sleepy Lagoon,' combines dancing and swimming girls, with the latter offering conventional precision and formation water work. 'Three Little Sisters' are solid with tumbling, somersaults and handsprings. Miss Callen in her first appearance presents a swimming exhibition.

Bill Lewin, comic, gets plenty of laughs before another production dance number, 'Salute to Brazil,' featuring the Tudellas, classy ballroom couple. Barry is a knockout with his impressions of E. G. Robinson, Fred Allen, Clem McCarthy, Wendell Willkie, Major Bowes and 'Donald Duck,' finishing with a burlesque on a shortwave broadcast from London.

After Miss Callen and Crabbe have worked together, the dancing and swimming girls once more team for smooth and beautiful production number, 'Tales of Vienna Woods,' utilizing dancing and precision ensemble swimming. Hit of show is scored by the 'Diving Maniacs,' comprising Messrs. Canale, Diehl, Hart, Jones and Lewin, with their zany, madcap falls and tumbles from the springboards.

The finale is a tribute to the men in the armed forces. It's a stirring patriotic finisher with all branches of the service depicted and with the Aqua Belles doing formation swimming with heads and arms adorned with lights as a spectacular firework display flashes over the pool and stage. Big stands entirely filled at the first show Saturday night. *Rees.*

Arthur Kaye to Head AGVA Local in Miami

Arthur Kaye, who quit as an organizer for the N. Y. local, American Guild of Variety Artists, to become stage manager at the Hurricane, N. Y., nitery, is to take over directorship at the Miami AGVA office.

Kaye steps into the new job Oct. 1.

KANE'S CANTON BURLEY

Canton, O., Aug. 3.

Grand reopens Sept. 3 with burlesque. Jack Kane, Youngstown producer, has taken over house and will alternate shows with the Grand, Youngstown.

Frank Bryan and Frank Engle, who formerly operated Grand, have shifted to Boston, where they will operate Casino with burlesque policy.

WLB Orders Managers to Pay ATAM; Heiman Guarantees League Payment

In response to a request for clarification of the War Labor Board's approval of the pay increase awarded to the members of the Association of Theatrical Agents and Managers, the League of New York Theatres was advised under the date of July 30 that the higher pay is a positive order, as is the retroactive clause dating the increase from last Labor Day.

The clarification sets forth the fact that ATAM has been recognized by the League as the collective bargaining agent for its members for years and 'there cannot be any question as to WLB's jurisdiction of the controversy and of the parties involved therein.'

It is not believed that the managers will further delay paying the $15 increase, as originally ordered by Paul N. Brissenden, Columbia University professor, who was the arbitrator. Otherwise, the union will be forced to seek a court order to enforce compliance. However, Marcus Heiman, president of the League, guaranteed payment, only stipulation being disapproval by WLB. All contracts for ATAM-ers now have the new pay minimums stipulated, whereas heretofore about half the producers proceeded on that basis.

AGCIES. GET NO TIX FOR N. Y. ARMY PLAYS

Ticket agencies have received no allotment of tickets for 'The Army, Play by Play,' series of soldier-written playlets presented by the Army's Second Service Command and John Golden Monday (2) at the Beck, N. Y., for an announced two-week engagement. Brokers were advised that they would be required to buy tickets outright, it being preferred that distribution be directly from the boxoffice.

One agency proposed that allotments be made and that brokers turn in all premiums to the Army Emergency Relief Fund, which will receive the net proceeds of the 'Play' performances. Mrs. Martin Beck has donated the house, only employee expenses being deducted from the gross.

A. L. Berman is business manager of 'Play,' being in virtually the same capacity as for 'This Is the Army' last season. When that soldier revue played Broadway agencies also were required to make outright buys, and before the show opened they put up $50,000 for a four-week ticket supply. Buys are declared out by the legit code but no complaint was ever made about evasion of the rule because of the relief purpose of the show.

Berman said he had not been advised of the brokers' idea. He explained there were no agency allotments because there might be criticism that the brokers would make money, whereas no one else concerned with 'Play' would benefit.

Brisson Gets Lump Sum To Settle 'Bed' Contract

Deal has been made whereby Carl Brisson will be paid a lump sum by Richard Kollmar in settlement of the former's run-of-the-play contract for 'Early to Bed,' current at the Broadhurst, N. Y.

Brisson's termer called for a percentage of the gross as against $600 weekly salary, and he's been receiving that sum since the musical comedy opened although he hasn't been appearing in 'Bed.' During rehearsals Kollmar, who produced the show, stepped into the part. Odd angle is that Brisson, though he relinquished his Coast home to take the stage job, did not insist on a run-of-the-play contract.

Brisson is opening at the Versailles, N. Y. nitery, next Wednesday (11), but it's understood his appearances there will be limited to the supper period, so that the club stint would not interfere with stage appearances. Equity, however, stated that the club date in no way nixed the 'Bed' contract. Prior to the settlement it was held that only if Brisson appeared in another stage attraction would the liability to pay by the 'Bed' management have been affected.

New Farkas Play

Karl F. Farkas, Viennese author of 'Wonder Bar,' 'Mayerling,' and 'White Horse Inn,' has written a new play, 'Night Without Tomorrow,' skedded for fall production on Broadway. Gilbert Miller may produce.

Farkas, a resident of the U. S. since fleeing from the Nazis, is appearing in the New Opera Co.'s production of 'The Merry Widow,' which opened last night (Tuesday) at the Majestic theatre, N. Y.

McClintic Loses On 'Letty' Award

Court last week ruled against Guthrie McClintic in his claim for a share of the $172,413 damages awarded the authors of 'Dishonored Lady' in the 'Letty Lynton' plagiarism case. Lengthy decision was handed down Friday (30) by N. Y. Supreme Court Justice J. Sidney Bernstein, who reviewed the contractual rights between managers and authors.

McClintic contended that he was entitled to half the award because of its connection with the picture rights. When 'Lady' was produced the manager and author divided such money 50-50, but now the authors get 60% of film coin.

Defendants were Edward Sheldon and Margaret Ayer Barnes. New York action was against the bed-ridden Sheldon, a similar action pending in Chicago against Miss Barnes. Their contention that Metro had pirated 'Lady,' which they wrote and McClintic produced, in the 'Lynton' film was upheld and the award was originally around $600,000. Court then ruled that both stories had the same source material and about one-fifth of the stage play had been used.

Bernstein pointed out that according to the terms of the original Dramatists Guild's Minimum Basic Agreement, the manager and author divide revenue derived from stock, radio, little theatres, etc., and motion picture rights but 'all other rights' which thereafter may come into existence are reserved for the author, and the damages awarded from Metro were to be so regarded. He called attention to the fact that during the eight years of the 'Lynton' litigation, McClintic never gave aid to the complainants and that it was only after the damages were paid that he asserted claim to one half of the proceeds, which he argued were derived from the picture rights.

Court was 'wholly unimpressed' by Sheldon's claims of several alleged breaches of contract on the manager's part and decided the case on phases of the copyright law, making reference to a number of theatrical and picture suits.

LOU WALTERS' TOP PAY FOR 'A.&M.' CHORISTERS

Lou Walters will out-Ziegfeld Mike Todd by paying the highest chorus and showgirl salaries of the current Broadway season in his forthcoming 'Artists and Models,' which goes into rehearsal in N. Y. in a couple of weeks. Chorus pay starts at $60 in 'A&M,' with showgirls getting $75 and over. There will be 32 girls all told in the revue.

Cast lineup is now completely set, with Jane Froman, though still in the hospital, to star over the title. Show's comics will include Romo Vincent, Jackie Gleason, Marty May, Archie Robbins and Radio Aces, with Collette Lyons also set for the laugh end. Others signed are Frances Faye, Nick Long, Mary Raye and Naldi, Carol King, Mildred Law, Peters Sisters (3), 3 Businessmen, Don Saxon, Harold and Lola, Ben Yost and eight singers.

Walters was originally hooked up with fellow night club operator Monte Proser in presentation of 'A & M,' but they recently came to a parting of the ways. Walters is now producing solo, with others having pieces of the revue.

Ardrey Revises Musical Prior to Army Induction

Robert Ardrey, who has been writing dramatic programs for broadcast to England by the OWI overseas radio branch, has taken a leave of absence to make the final revisions on the book of 'The Umpire's Daughter,' musical comedy on George Abbott's winter schedule. He expects to be called for Army induction in about a month, so is trying to fit the book to the Jule Styne-Sammy Cahn score while the composers are east.

Although Abbott will not reach a final decision about whether he will actually do the show until he hears the complete score and sees if he can cast the leading part, he has assigned John Root to design the settings. Meanwhile, the producer is readying two more road companies (for the Coast and Boston) of 'Kiss and Tell' and is trying to get Pvt. William Saroyan to revise the script of his comedy, 'Get Away Old Man.' The latter show will probably precede 'Umpire's Daughter' on Abbott's schedule. He is currently doing preliminary casting for it.

Leventhal Partnered In Pacific Coast Chain For Stock Showings

Sacramento, Aug. 3.

Patterned after the Atlantic Coast Circuit operated by J. J. Leventhal and William Brandt, though much larger in scope and in territory covered, a Pacific Coast Circuit which will operate a chain of 12 legit houses in California, Washington and Oregon gets under way on Friday (6).

Behind the new venture, aimed at bringing to the Coast many of the established straight play hits on Broadway, are Leventhal, Richard Kline and Sam Howard. The new company filed papers here last week as the Pacific Coast Circuit, Inc.

As eastern rep, Leventhal will negotiate for the rights to the plays, line up casts, etc. Initial production will be 'Arsenic and Old Lace,' opening at the Tivoli, San Francisco. Second show will be 'Old English,' to be followed by 'Native Son,' 'Private Lives' and 'Eve of St. Mark.' Plays would run two weeks at each house.

Whenever possible, efforts will be made to line up film names for the leads, with the producers currently negotiating with studios for loan-outs.

BIG BALLYHOO PUSH FOR 'SONS' ON THE ROAD

First touring stand for 'Sons o' Fun,' current at the 46th Street, N. Y., will be the Forrest, Philadelphia, in September, and it's the intention to circus the revue along lines planned for 'Hellzapoppin.' Latter is not slated to be sent out again because the picture with that title, released last season, is believed to have dissipated the boxoffice worth. 'Sons' will probably play auditoriums in some stands, where extensive publicity campaigns will be made. Ned Alvord has been engaged to ballyhoo the show and two or three men may be in advance.

Olsen and Johnson, who have been out of 'Sons,' engaged in making 'Crazy House' on the Universal lot, are due back into the revue within two weeks. They will whip up the finale of the Broadway engagement and tour with 'Sons,' it being their first road appearance in more than four years. 'My Dear Public' is slated as the next attraction at the 46th Street.

Nancy's Pic Nixes Date

Cleveland, Aug. 3.

Because Nancy Kelly is tied up in Hollywood, Saul Heller's proposed stock production of 'Guest in House,' in which she toured in the east last year, is being called off.

Actress was slated to repeat her role at the Hanna week of Aug. 10, with Joan Spencer, Cleveland juve, also in role she played in Miss Kelly's company. 'Mr. and Mrs. North' follows Ilka Chase's current version of 'Biography' as replacement.

'Political Cabaret'

Fred Keating, Jocy Faye, Jack Albertson, Canada Lee and Bernie Hern are set for the cast of 'Political Cabaret,' the show to be presented Oct. 2 by Genius, Inc., at Labor Stage, N. Y.

Leo Shull, founder and head of Genius, Inc., is producing.

Equity, League Extend Agreement For One Year With Some Changes

Equity and Broadway managers through the League of New York Theatres have extended a somewhat revised basic agreement for one year dating from Labor Day. Although the showmen wanted another two-year term, Equity halved it on the grounds of war uncertainties.

Actors association says the pact was merely extended, though there are half a dozen changes which Equity included. None was objected to by the managers. One new requirement calls for the manager to pay the actor's return fare if on tour and called into uniform. Formerly, when an actor left the cast after due notice, he was required to defray his own transportation costs, also those of the replacement. Latter item is also the management's liability and the usual withdrawal notice is dispensed with in such cases.

Rule covering photographs for publicity purposes was controversial, so Equity devised its own version. If players are called to the theatre for such purpose on off-matinee days, one-eighth extra pay must be paid. Photos may be taken between matinee and night performances, provided an hour for supper is provided. If pictures are taken after the night show, players may not be kept in the theatre for more than three hours for a straight play or four hours for a musical. If kept over those limits one-eighth extra pay is due. Rule is a 'clarification' of the 'picturization' rule, which in cases of motion pictures or part or all of a show, a week's salary must be paid.

'As Cast' Rule

Among other changes is an 'as cast' rule, which states that the actor must be used for the part he is engaged, except in revues. It's stipulated the actor cannot be switched to any other part he did not perform in the first four weeks of an engagement without the assent of Equity. He may not be required to act as understudy unless his contract provides for that assignment. Another change relates to Pullman fares. If first class sleeping accommodations cannot be obtained, the manager must pay the actor the difference in the cost of travel. Also provided for is a secret vote by players when matters for a cast decision arises.

Report that Equity seeks another raise in minimum pay is stated to be incorrect. There is a clause in the original agreement covering possible pay increase based on the cost of living. That provision was not deleted but last winter a 15% increase from $50 to $57.50, was okayed by the War Labor Board. Managers had expressed willingness to make it an even $60.

Springfield, Mass., Group Sets Finnegan As Sec

Springfield, Mass., Aug. 3.

Jerry Finnegan, manager of the Court Square theatre, is the new executive secretary of the Playgoers of Springfield, an appointment interpreted in local legit circles to mean end of a conflict between the Playgoers and the theatre, only likely spot for imported stage attractions.

Finnegan succeeds Milton Hale, inducted this week.

New Musicals In B'way Delays

Indications are that production of new Broadway musicals for the coming season will be retarded for a number of reasons other than the need for time required to get materials. Management differences account for setting back three musicals that were dated for fall, while at least one more is indefinite because of casting.

'Aesop's Fables' and 'Ankles Aweigh' were to be produced by Dave Wolper, who operates the Hurricane, Broadway night spot, and scenic designer Nat Karson, who proposed to do a musical called 'Marianne' last season which did not materialize. An argument split the new managerial team and now Wolper will do 'Fables,' while Karson is slated to present 'Ankles.' Wolper had arranged the financing with the backing of a Brooklynite and Chicago associates. Lou Walters and Monte Proser, also of the night clubs, have split too. Walters will go ahead with 'Artists and Models' which they were to produce dually. It is behind schedule.

A. L. Berman had an ambitious schedule in which he was to figure in three or four major musicals. One was 'Oh You Kid,' written by Jack Macgowan, but Hollywood took it over for filming. Bert Lahr was to be starred. Berman expects to present him in another musical. Emil Friedlander, of Dazian's, was to team with Berman in a musical called 'What's Up,' by Frederick W. Loewe and Alan Lerner, but something went wrong with the terms, and so it may be put on by others. Berman coterie, however, has a musical in prospect with Jack Pearl and Harry Green topping the cast. Vinton Freedley proposed an early start for 'Dancing in the Streets,' which tried out last season, but Mary Martin has since gone into 'One Man's Venus,' Cheryl Crawford production.

September is slated to see 'Bright Lights,' revue being readied by Alex H. Cohen, for the National's tenancy; 'My Dear Public,' the Irving Caesar musical tried out last season, is aimed for the 46th Street, and 'Porgy and Bess' will play a repeat date on Broadway at the 44th Street.

NEW PUSH TO EASE D.C. CHILD LAWS FOR THESPS

Washington, Aug. 3.

When Congress reconvenes in September another attempt will be made to revise the District of Columbia's child labor laws to permit juveniles on the legitimate and picture house stages.

Edmund Plohn, manager of the National theatre, spearhead of the last revision, has influential friends in both Senate and House and is planning the drive for an amendment. The strict child labor restrictions prevented Washington from seeing such hits as 'Panama Hattie' and 'Lady in the Dark,' but the main hope is that the change will make possible a 10-week engagement of 'Life With Father.' This play was chosen for the President's 'Command Performance' in 1940, when the cast and playwrights were guests at the White House. The single performance was permitted because all of the actors contributed their services for the Infantile Paralysis Foundation.

JERRY LESTER SLATED FOR REVISED 'STREETS'

When Vinton Freedley puts his new version of 'Dancing in the Streets' into rehearsal next month, it'll bear no resemblance to the original production which folded after a Boston tryout last March, except for the retention of the Vernon Duke-Howard Dietz score. Even the title will be changed.

Entire new book, based on an idea by Guy Bolton, is being written by Bolton, Eddie Davis and Sid Sheldon & Ben Roberts, Coast scripting team. Jerry Lester is slated to go into the comedy lead, and Ann Miller is being sought as a replacement for Mary Martin, who withdrew after the Boston tryout. Latter goes into Cheryl Crawford's 'One Man's Venus.' Dudley Digges also withdrew after the ill-fated tryout.

Kettering's Chi Theatre

Chicago, Aug. 3.

Ralph Thomas Kettering, absent from show business for the past 10 years, has leased the Civic theatre for a term of years beginning Sept. 6. Kettering has just returned from New York where several legit attractions have been lined up. Opening not yet set.

Seek to Save Roanoke House

Lynchburg, Va., Aug. 3.

Movement is under way in Roanoke, Va., to save that city's ancient Academy of Music for legit.

Theatre-lovers have petitioned Roanoke city council to buy the building so it may continue playing road shows and hometown productions.

Plays Out of Town

The New Meet the People

Hollywood, July 28.

Henry Myers, Edward Eliscu, Jay Gorney and Danny Dare production of revue in two acts (27 scenes). Book, lyrics and music by Myers, Eliscu and Gorney; additional songs and sketches, George S. Kaufman and Moss Hart, Melville Shavelson, Lt. Robert Meltzer, Pvt. Sam Locke, Arthur Ross, Stella Bloch, Phil Moore, Jack Brooks, Norman Berens, George Bassman, Arnold Horwit and Joel Herron; directed by Dare; settings, Milt Gross and Robert Tyler Lee; assistant dance director, Josephine Earl; costumes, Betty Colburn. Opened at Assistance League Playhouse, Hollywood, July 28, 1943; $2.20 top.

Cast: Jack Gilford, Judy Clark, June Haver, Marilyn Hare, Ida James, Jack Bailey, Al Eben, Michael Butler, Inesita, Patt Steele, Donald Kirk, Roland Dupree, Jhonie Vey, Cynthia Will, Joyce Horne, Valmere Barman, Jean Ruth, Hal Horton.

Nearly four years have elapsed since 'Meet the People' scored its electrifying local success, ond then went on to score on Broadway. That, perforce, set a standard for its sequel and, invariably, comparisons must be conjured. In a nub, it's as snappy entertainment as its predecessor and in some respects, transcendant. Lacking are individual standouts, such as issue No. 1's Virginia O'Brien, Fay McKenzie, Bernice Parks, William Orr, Leon Belasco and Lois Ransom. This time it's more of an en masse affair, with Jack Gilford, comic, rating the only solo plaudits. Missing, too, is the leftist theme which so predominated the original's motif. Good, old sound Americanism has been substituted with whopping effect.

Making up for the lack in individual standouts is a frisky passel of kids who cut it up with verve and exuberance. Given adroitly contrived leg-shaking routines by Danny Dare, they breeze through the numbers with all the aplomb of veteran steppers but with an energy that only youth can generate. When the kids are on stage the tempo is torrid and the pace too swift for the others to follow, which makes for sinking spells. However, dead spots are few. Then, again, the Messrs. Gorney, Dare, Eliscu and Myers are fairly astute showmen and, after a few tries, can sense where the weaknesses are. Budding talent being abundant in these purlieus, there'll be a few new faces, too.

Formula of the original has not been tampered with too much and the old opening has been retained, that of the entire cast bounding off stage to go through the audience to shake hands with one and all to set the theme of 'Meet the People.' Back on stage they go through a racy routine and then follows a series of skits and blackouts. That general pattern is followed with little deviation down to the finale. Production numbers are interspersed to allow for vocal play of the original music, tuneful but not notable. Best of the score seems to be 'Love in a Changing World.'

On the comedy side, it's pretty much of a runaway for Gilford, a vet of the first opus. Deadpanning his mimicry and comicalities, he has just the right flair for timing and gets over his quips with effortless ease. He was certain to get a cuff note from the studio nabobs and scouts who stuck it out through a sweltering evening. Best evidence of their approbation was that there wasn't a walkout until the final closing of the plush. Another refreshing zany is Judy Clark, the knockabout type, who won a good round of applause. Marilyn Hare, Petti Steele, Ida James and Michael Butler carry the musical portions creditably.

Confined to the intimacy of the 386-seat Assistance League Playhouse, 'The New Meet the People' should rack up a sizable run.

Helm.

SILK HAT HARRY

Hollywood, July 29.

William Harris, Jr., and Irving L. Jacobs production of three-act comedy (seven scenes) by Vincent Lawrence. Features Leon Ames, Art Smith, Joan Woodbury, Wynne Gibson, Jorn Eldredge, Guy Kingsford, Clifford Brooke, Gregg Lomond; staged by Harris; settings, Stewart Chaney; $2.20 top; opened at Music Box, Hollywood, July 29, 1943.

Vincent ('Two-Act') Lawrence is still having trouble with his third act. Long twitted about it by his contemps, the playwright decided to have a little fun with himself and write a stage piece about a guy who wrote a beautiful two acts but broke his quill on the third. That's more or less the premise of 'Silk Hat Harry,' which broke the cocoon in these tough (on legit) Hollywoods. But Lawrence, as well as producers William Harris, Jr., and Irving L. Jacobs, have more than the third act to worry about. There are two others that will require a lot of tinkering and tightening to dissolve the confusion of the tricky theatrical device of a play within a play. In its present form the unfoldment is so mixed up as to befog the sitters and, seemingly, even the actors on occasion.

The title does not stem from the comic strip of a past generation but is supposed to symbolize the theatre as an constricting octopus with a high hat on each tentacle. Many of the old Broadwayites may find in the play reasonable facsimilies of theatre characters along the big stem and to throw them off the trail, a program note admonishes. The characters and events in this play are purely imaginary and anyone claiming resemblance of similarity ought to be asmashed to admit it.' Character which conjured up the counterpart is named Jack Willard, dipsomaniac, playwright and habitue of cheap saloons (reportedly modeled after the late Willard Mack). Dragged from the gutter he's restored to a semblance of respectability so he can work again at his trade to help a producer pal (Al Woods?) out of a jam. And so Willard turns a sure flop into a howling success. After a rehearsed love scene with the gal who had scorned and rebuffed him, he sees in her the makings of a great actress. He'll write a new play just for her, and so love conquers all. Scram, John Barleycorn!

For some reason or other author Lawrence has peppered the dialog with bawdy language, all the more worse when mouthed by dames. Some of the sex allusions are strictly of the stag brand and their elimination or sapolioing wouldn't seriously affect what will have to be rewritten anyway.

Leon Ames has a field day in the opening stanza as the drunk coming out of his alcoholic fog but loses his glow when he reverts to a hard-boiled writer-director. He becomes too matter-of-fact and the play loses its most colorful character. The two femme leads are from the cinema, Joan Woodbury as the leading lady of the play, and Wynne Gibson, as a flighty frau and sex-silly. Both lend good support to the play's unfoldment. Art Smith is what one would expect a cigar-chewing producer to look and rave like. John Eldredge, Guy Kingsford, Clifford Brooke and Gregg Lomond are all on solid footing and help stir up the jolly times among the cheating dames and their errant mates. Others contributing adequately are Robert Malcolm, Harry Worth, George Dudley, Harry McDonald, Mary Lawrence, Eve McVeagh and Penny Brierley. Direction by Harris is sure. Stewart Chaney's sets lend authenticity.

'Silk Hat Harry' needs a retread job on its many sides even if Lawrence has to call in Jack Willard with his magic touch. Piece is here for two weeks and then moves direct to New York.

Helm.

Play on Broadway

TRY AND GET IT

A. H. Woods production of three-act farce (one scene) by Sheldon Davis. Staged by Frank Merlin; opened at Cort, N. Y., Aug. 2, '43; $3.30 top.

Mignonette ..... Hattie Noel
Evelyn La Rue ..... Virginia Smith
Vivienne Gordon ..... Iris Hall
Thomas Barton ..... Albert Bergh
Sarah Smith ..... Margaret Early
Barry Pickens ..... Donald Murphy
Mickey O'Toole ..... Raymond Rand
Simon Beagle ..... Charles Knight
Grace Barton ..... Claire Meade

New season started more than a month ahead of time, but the first attraction hardly got off to flying start. Mildly amusing farce, although offered by A. H. Woods, formerly a master at that type of diversion. 'Try and Get It' appears to have only a limited chance. Was tried on Coast under titles of 'Cinderella Goes to Town' and 'Goodbye to Love,' latter being seen in San Francisco, with Joan Blondell. 'The Key to Vivy's Room' was another name for it.

'Get It' is a one-setter, scene being the living room of one Vivienne Gordon's apartment in New York. She is a rather well-kept girl who's been around for some time, the middle-aged boy friend apparently having millions. The guy, one Thomas Barton, has to make a trip, and so Vivy decides to have a weekend with a couple of football players, dug up by her girl friend, Evelyn. Tom's old pal from the south is due in town, and Vivy is supposed to entertain him.

Vivy induces plain Sarah Smith, who makes fancy cookies, to straight for her, and Sarah is dolled up for the part. Instead of an old so-and-so appearing, Barry Pickens, the personable son of Tom's friend, turns up. Barry has been told about Vivy and is puzzled when meeting Sarah, a 'good' girl. Anyhow, he sleeps on the couch, and there are complications of a more or less familiar nature.

Sarah learns fast for an innocent damsel. Tom is killed in a train wreck, and some old buzzard comes with an envelope containing five G's. Vivy gives Sarah half a grand to keep her mouth shut. The newly widowed Mrs. Barton calls and gives Sarah a check for 20 G's, feeling her mate didn't do right by Vivy. Barry has given Sarah a diamond necklace, and at the close they decide on getting married.

Four of the cast of nine were in the Coast tryout, and of them Claire Meade, as the widow, copped the premiere honors. She is only on for a short time in act three, best part of the show. Margaret Early, also in a Hollywood cast, is Sarah, and, while the play may not click, she should attract managerial attention. She's been in films, including the current 'Stage Door Canteen.' Very buxom Hattie Noel, also from the west, got a fair amount of the play's giggles as the colored maid. Donald Murphy is okay as Barry.

Part of Vivy is not sympathetic being a cold golddigger type, played by Iris Hall. Virginia Smith is her girl friend, Evelyn, and she has her best chance in the first act. Others have smaller, unimportant parts.

Ibee.

Shows in Rehearsal

'A New Life'—Playwrights.

'Murder Without Crime'—Del Bondio, Windust, Weatherly.

'My Dear Public'—Irving Caesar.

'Run, Little Chillun'—Cooper, Jessel, Davis.

'Snark Was a Boojum'—Yokel, Faggen.

'Thieve-Souris'—Leo Greenin.

Genius Has a Rival

Genius, Inc., is due for Broadway rivalry in championing the cause of embryonic legit thesps. Star Makers, Inc., began in Greenwich Village but will spread wings to Broadway this week.

Group has pacted for a spot on West 48th street which it will convert into clubrooms, restaurant and playhouse. Showcasing of talent and material to be given in the latter. Group will also distribute a tipoff sheet, 'What's Cookin',' similar to Genius' 'Actors Cues.'

Current Road Shows

(*Aug.* 4-15)

'Abie's Irish Rose'—Lafayette, Detroit (4-7); Nixon, Pittsburgh (9-14).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (4-14).

'Claudia' — Biltmore, Los Angeles (4-7); Russ Aud., San Diego (8-10); Civic Aud., Pasadena (11); Civic Aud., Fresno (12); Aud., Oakland (13-14).

'Dark Eyes' (stock) — Flatbush, Brooklyn (10-15).

'Doughgirls' (2d Co.) — Selwyn, Chicago (4-14).

'Doughgirls' (3d Co.)—Geary, San Francisco (4-14).

'Good Night, Ladies'—Blackstone, Chicago (4-14).

'Jane Eyre'—Cass, Detroit (4-7); Erlanger, Chicago (9-14).

'Junior Miss' (3d Co.)—Colonial, Boston (4-7); National, Washington (9-14).

'Kiss and Tell' (2d Co.)—Harris, Chicago (4-14).

'Laugh Time' (vaude)—Biltmore, Los Angeles (9-14).

'Let Us Be Gay' (stock)—Flatbush, Brooklyn (4-8); Audubon, N. Y. C. (10-15).

'Maid in the Ozarks'—Great Northern, Chicago (4-14).

'Room Service' (stock)—Audubon, N. Y. C. (4-8).

'The Snark Was a Boojum' (try-out)—Shubert, New Haven (12-14) (premiere).

'Without Love' (stock)—Lafayette, Detroit (8-14).

'You Can't Take It With You'—Wilbur, Boston (9-14).

Current London Shows

London, Aug. 3.

'Arsenic and Old Lace,' Strand.
'Best Bib & Tucker,' Palladium.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Ghosts,' Duke York.
'Heartbreak House,' Cambridge.
'Hi-De-Hi,' Palace.
'It's Foolish But Fun,' Coliseum.
'It's Time Dance,' Winter Garden.
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Lisbon Story,' Hippodrome.
'Live for Love,' Phoenix.
'Living Room,' Garrick.
'Lottie Dundass,' Vaudeville.
'Magic Carpet,' Prince's.
'Man Who Came to Dinner,' Savoy.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Moon Is Down,' Whitehall.
'Quiet Week-End,' Wyndham's.
'Showboat,' Stoll.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'The Russians,' Playhouse.
'The Fur Coat,' Comedy.
'They Came to a City,' Globe.
'Watch on the Rhine,' Aldwych.

Literati

Axis Field Day in Argentina

Argentina is still wide open to Axis dailies, weeklies and press services, with little prospect of the Ramirez Government cracking down on them at least for the present, according to word reaching here from the pampas capital. Tone of the totalitarian rags is almost as strong as ever, and wire services, in addition to bringing in stuff for local consumption, are apparently serving increasingly as chief o.o.'s for Berlin, Rome and Tokyo.

Considered noteworthy by observers in the know that while the administration has completely shuttered two allegedly Communist sheets, the daily La Hora and weekly Orientacion, and also closed at various times the English-language Standard, oldest paper in Argentina, the strongly pro-democratic Los Andes, of Mendoza, and others, nothing has ever been done against any of the Axis-Fascist sheets.

Cable service to Hitler Europe is still free and easy, although the use of diplomatic code has been banned. You can walk down to the swank new offices of Transradio, which, incidentally, is controlled by American capital, and file as many words as you please so long as what you say doesn't 'appear' to be censorable. Italcable down the street on Calle San Martin, also takes messages and you can pick up your telephone and the operator will put Berlin on the line in quick order. The American-owned Union Telefonica, like Transradio, explains that it has no recourse but to accept messages since, as a public utility, it has to take what's offered.

These services, together with Prensa Mundial, the Madrid service, employ staffs as heavy as the AP and UP, and it's common knowledge that far more goes out than ever sees the light of print in Axis capitals.

LHJ Costs More Via Sub.

One of the most unique results of the mag circulation limitations due to paper restrictions is the new subscription price boost by Ladies' Home Journal to $2. With the newsstand price continuing at 15c a copy, it now costs more to buy the mag by the year than in single copies.

That's the exact opposite of past practice, wherein price concessions and even premium offers were made to get readers to subscribe. Curtis mag's move will be watched with keen interest, of course, and a cinch that other pubs will follow suit if the move registers.

Ladies' Home Journal circ went to 4,275,000 copies per issue first quarter of this year, with Curtis thereupon deciding to limit it to 4,000,000. Hence, in view of demand exceeding supply, it's felt safe that readers will pay more by subscription to be certain of getting copies.

Mags' Anti-Inflation Bally

Washington, Aug. 3.

National magazine advertising campaign to explain inflation to the public, and what should be done about it, gets under way this month, OWI announced Sunday (1). Copy prepared and contributed by the Advertising War Council will be carried in about 450 national mags.

Series, which will not cost the Government a dime, will continue for several months in publications with a combined circulation of 84,000,000. Space is being contributed by the Magazine Publishers of America in their periodicals. First ads this month will carry the arresting banner line—'If You're Making More Money—Watch Out.'

Nab Writer as Draft Dodger

A pen name may be all right in pulp writing, but it won't serve as an alias where the FBI is concerned.

John B. Papean, also known as John J. Burke, a writer of westerns, is charged with ducking out of Milwaukee to escape Selective Service and going to Detroit, where he switched to one of his pen names and worked as a bartender. However, two FBI men went into the spot for a drink, thought he looked familiar, and arrested him.

Lt. Arthur Settel's Spot

Lt. Arthur Settel, former 'Variety' Cairo correspondent, is now base intelligence and public relations officer at Sarasota, Fla., Army Air Base. Settel was drafted last July, sent to O. C. S. in Miami in November, received his gold bars in January and took a post-graduate course at Intelligence School, graduating in March. Overseas assignment is problematical, Settel says.

He reports that his copy of 'Variety' gets a thorough thumbing at the Officers club. By the time the men are through with it, the paper is in shreds; so they read the shreds.

Wrong Lesson

Amusing incident happened recently in a New York bistro frequented by refugees. One serious-minded fellow from across the pond was seated behind a pile of newspapers, reading avidly. He remarked to his friend, 'I've been told to read the newspapers to help me master the English language'—but he didn't say it that good.

Noting bewildered expression on the fellow's face, his friend said, 'Then for pitysakes don't read *that* paper.....' the New York Times.' You guessed it. The misguided refugee was frowning, puffing and struggling through one of 'Variety.'

Pro Scribes' Service Mag

Trio of former newspapermen, one each from the Army, Navy and Marine Corps, have begun getting out an all-service mag for the armed forces in the Alaskan area. Publication is called the Aleutian.

Three are Lt. W. H. Price, Navy, formerly on the Houston Press; Staff Sergeant S. M. Kivel, Marines, who was an assistant city editor of the N. Y. Daily News, and Pvt. P. J. Hearty, Army, who wrote sports for the New Orleans Item before entering the service.

Capt. Scott's Medal

Capt. Rey Scott, former reporter for St. Louis Globe-Democrat, awarded the Air Medal for photographing aerial combats during six months in the Aleutians last year. The citation stated, 'Capt. Scott made the combat pictures at close range, regardless of personal danger,' and suggested 'his example is worthy of emulation by all military personnel.'

Cecil Smith Leaves Chi Trib

Cecil Smith, who succeeded Charles Collins as drama critic of the Chicago Tribune in 1937, has resigned to join the music department of the University of Chicago. Claudia Cassidy will take over the drama desk in addition to her duties as music critic.

Albert Goldberg, former conductor, has joined the paper as assistant in the drama-musical department.

Smith's Chores

H. Allen Smith, who leaves for the Coast Aug. 5 to start on his new Paramount writing contract, still has a couple of loose-end magazine commitments. A profile on Charles Boyer and another on Bill Pine and Bill Thomas, both for Life mag.

CHATTER

Charles Reisner completing a sequel to his book for children, 'The Little Inch High People.'

Winifred Williams, the British novelist now here, laid up with an eye infection and forced to postpone a number of lectures.

Angna Enters wrote and illustrated 'Silly Girl,' a book of personal remembrances, for publication by Houghton-Mifflin in January.

Allen E. Norman, the Fawcett mag exec, granted a leave of absence to serve as consultant to the Magazine and Perodical Section of the WPB.

There's still a slim chance that ex-Ambassador Grew's journal, 'My 10 Years in Japan' may be cleared before the end of the year. Thus far Washington objections have necessitated an indefinite postponement.

Argosy mag is going high-hat. Famed old-time pulper, which Popular Publications acquired some time ago when buying the entire Munsey string, appears on slick paper, and with illustrations, starting with the September issue.

Book-of-the-Month bringing about a dual selection in October: 'Paris Underground' by Etta Shiber (Scribner's) and 'c/o Postmaster,' by Cpl. Thomas R. St. George (Crowell). Latter is a not-too-serious account of Yank forces in Australia.

'My Husband Bought a Weekly Paper' is a book planned by Dorothy Kay, Broadway p.a., to detail the adventures entailed until her husband, Ted Friend, nitery editor of the N. Y. Mirror, finally did find and buy a weekly paper, the Lessen Advocate in Susanville, Cal.

Chi Steady; 'Doughgirls' $10,500, 'Ladies' 12½G, 'Kiss' Tops, 16½G

Chicago, Aug. 3.

Very little change in grosses the past week. Midweek patronage has helped for nice weekly average.

Estimates for Last Week

'The Doughgirls,' Selwyn (21st week) (1,000; $2.75). Has settled to around $10,500.

'Good Night, Ladies,' Blackstone (68th week) (1,200; $2.75). Holder of the longest legitimate run in town's theatrical history, close to $12,500.

'Junior Miss,' Erlanger (5th week) (1,300; $2.20). Closed Saturday (31) and picked up some on its last week. Did $7,000.

'Kiss and Tell,' Harris (12th week) (1,000; $2.75). Continues to lead all others with steady $16,500 and more.

'Maid in Ozarks,' Great Northern (48th week) (1,400; $2.75). No letup, $10,500 again.

'CARROLLS' $15,000 IN PHILLY, THEN TO B'WAY

Philadelphia, Aug. 3.

There has been no apparent slackening locally in legit interest, heat or no heat.

'The Two Mrs. Carrolls' wound up a sensationally successful three weeks' stay at the Forrest with plenty of momentum to have carried the Elisabeth Bergner vehicle on another week or two; $17,500 was the estimated gross. Management, however, wanted to beat autumn rush other week or two; $15,000 was the ceeded last night (2) at the Forrest by 'The Eve of St. Mark,' returning here for two weeks after a nice run at the Walnut in May.

The Bucks County Playhouse outfit staged a neat gain last week with $8,200 for Elissa Landi in Somerset Maugham's 'Theatre.' This was third best week chalked up in the Bellevue-Stratford ballroom during the current season and a grand better than previous stanza. Bucks County group is set right through to Labor Day and maybe a little after.

New 'Meet People' OK In L. A. Bow; 'Claudia' 13G

Los Angeles, Aug. 3.

Three new shows teed off here in the past six days, with the 'New Meet the People' at the Assistance League Playhouse in Hollywood having the most optimistic outlook.

'Silk Hat Harry,' Vincent Lawrence play, took over at the Hollywood Music Box (29) for two-week run, plus extra three days on first split week. Estimates give show better than $3,500 for split week, with fairly promising advance for remainder of stay. Third newcomer, 'Nancy's Private Affair,' Myron C. Fagan production at the Mayan, opening Friday (30), will fare only mildly.

'Claudia' launches third and final week at the Biltmore with estimated $13,000 in sight after clocking same figure in second week. 'Laugh Time,' Paul Small-Fred Finklehoffe revue, follows.

Saturday matinees are building up close to sellout mark for 'Blackouts of 1943' in 58th week at the El Capitan in Hollywood, bouncing weekly take up to $14,600.

'Eyre' 2d Wk. Clicky $13,500, Tops Det. 1st

Detroit, Aug. 3.

Rialto here continues bright during the hot season with 'Jane Eyre' improving over the first week in its second session at the Cass. Sylvia Sidney-Luther Adler team clicked with $13,500 for the second week at a $1.65 top, considerable above play's first week of $12,000. It continues for a third week, with 'My Dear Public' premiering at the Cass Aug. 15.

'Abie's Irish Rose' at the Lafayette continued on an even keel in its ninth week, hitting $7,900 at the $1.65 top. Comedy goes one more week to make it 10, with Constant Bennett following Aug. 8 in 'Without Love.'

Stone-'Take It' Neat $6,800 in Balto Week

Baltimore, Aug. 3.

Stock season at the Maryland came to a close last week, with Fred Stone, in 'You Can't Take It With You,' providing the best of a seven-week effort. Given a good reception by the local crix, Kaufman-Hart comedy reached strong $6,800 at $1.65 top for the 1,290-seater.

House will remain dark for remainder of summer with possible indie legit attempted in fall under Lee Holland, operating for owner C. W. Hicks. Ford's, town's other legit stand, is now under major repairs, set to open under United Booking Offices direction early in September.

'Doughgirls' Good At $14,500, Frisco

San Francisco, Aug. 3.

'Laugh Time' pulled out at end of fourth week and will get three new acts before opening in Los Angeles at Biltmore Aug. 9.

Estimates for Last Week

'Laugh Time,' Curran (1,774; $2.75) (4th wk). Two-a-day vauder did okay for final sesh, $17,000.

'Doughgirls,' Gerry (1,500; $2.75) (2d wk). Dipped to $14,500.

'Desert Song' $45,000 In Week at St. Louis

St. Louis, Aug. 3.

The second largest gross of the current local season was registered during the past week by Sigmund Romberg's 'Desert Song' at the Municipal Theatre Assn's al fresco playhouse in Forest Park. B.O. was an estimated $45,000 for the seven-night stand, aided considerably by posies from the critics.

Victor Herbert's 'Babes in Toyland,' presented four times previously in other seasons by the Muny group, is being reprised this week, opening last night (Monday) to an estimated gross of $3,600.

Allentown Subscription Plan

Allentown, Pa., Aug. 3.

Lyric Theatre Guild here has inaugurated a subscription plan, offering five Broadway productions for season opening Sept. 27 with 'Junior Miss.'

Other shows, 'Arsenic and Old Lace,' and 'Porgy and Bess,' with two to be announced later.

'Merry Widow' So-So $13,700 in Louisville

Louisville, Aug. 3.

'Merry Widow' wound up Iroquois Amphitheatre fourth week at National to medium $13,700 last week. Business was off first two days but perked as week progressed.

Victor Herbert's 'Only Girl' began season's fifth week Sunday (1) with a light turnout. Gross indicated $1,500 for opener.

19 Shows Slated For Fall in Hub

Boston, Aug. 3.

Although the Hub's only legit show comes to an end Saturday (7) at the Colonial, things are already beginning to pop for next season. At this time last summer only one coming attraction was in the books. Today, 19 are definite, more than the home of the bean and the cod has seen since long before Wall Street laid its famous egg.

'Junior Miss' moved into the end of its 11th week with a mild $6,000. Cambridge strawhatter did alright with Erin O'Brien-Moore bringing in $2,300 in 'Ladies in Retirement.'

Toledo Musical Season Extended; 'Nanette' 9G

Toledo, Aug. 3.

Original four-week season of outdoor musicals scheduled at the Toledo Zoological Park Amphitheatre by the Toledo Civic Amusement Guild has been extended to six weeks, with 'Sweethearts' booked for a seven-day run starting Aug. 9, to be followed a week later by 'Prince of Pilsen.'

The seven-day run of 'No, No, Nanette' grossed approximately $9,000 in the week ended Sunday (1), with performances every night, though threatening weather cut down the week's attendance to about 19,000.

Inside Stuff—Legit

On the occasion of A. H. Woods' return to farce presentation, with 'Try and Get It' ('The Key to Vivy's Room'), which opened at the Cort, N. Y., Monday (2), both the N. Y. Times and Herald Tribune went to bat for the veteran manager in their Sunday drama sections. Special story in the Times was bylined by Charles Washburn and that in the Trib by Irving Drutman. In both yarns Woods is described as greeting friends and reporters with 'Hello, sweetheart,' a longtime favorite expression by the producer. 'Try' is listed as the 409th play offered by the manager since he started on Broadway in 1901 with a melodrama, 'The Bowery After Dark,' total including many road replicas of his hits. His first farce hit was 'The Girl From Rector's'. He describes the tryout of that play, which 'luckily' ran into censor trouble in Trenton. It was not salacious and a police complaint was dismissed pronto but the attendant publicity was credited with a long boxoffice line when 'Rector's' came to New York. Woods said that when Owen Davis was turning out mellers such as 'Bertha the Sewing Machine Girl,' 'we ordered the printing before we hired the actors.'

Association of Theatrical Agents and Managers has made formal demand upon I. H. Herk for retroactive pay claimed to be due Mike Goldreyer, who was press agent for 'Wine, Women and Song,' which was ruled off for salaciousness last season. Because of that the Ambassador, N. Y., lost its license for a year and cannot be used until November. Amount due Goldreyer is according to the terms of the Brissenden arbitration award giving agents and managers a tilt of $15 dated from last September.

Generally understood that Lee Shubert controlled 'Wine' and Herk presented the show for a salary. Herk was sentenced to six months. Case was appealed and is due to be heard by the Appellate Court in the fall.

Unless he changes his mind, Laurence Schwab is through with Miami Beach, at least for the coming season. He'd like to get some one to run a couple of hotels he owns there but he's presently intent on returning to show business.

Schwab has gone to Hollywood to write the book for an operetta which will star Rise Stevens, Metropolitan Opera star, on Broadway. Show, which will have a Johann Strauss score, will not be seen, however, until after the Met season. Schwab will produce the musical with the backing of Lester Cowan, film producer. An Oscar Straus operetta is also in the making, title being 'Do-Si-Do,' but this has no connection with Schwab or Cowan.

Fortune Gallo's al fresco grand opera this summer is reported registering good grosses, his most recent presentation being 'Carmen' at Soldiers' Field, Chicago last Saturday (31) in association with Harry Zelzer. Previously they offered 'Aida' in the same spot, casts being partially drawn from Chicago's Civic Opera and the Metropolitan.

Both operas will be presented in the Cleveland auditorium Aug. 14 and 15, and 'Aida' is carded for Pittsburgh's Forbes Field Aug. 17. A week at the Watergate, Washington, is dated to start Aug. 19.

Joan Roberts was out of 'Oklahoma' several days last week, Jane Lawrence stepping in and giving a highly regarded performance. Miss Lawrence has a smaller part in the musical. She was signed for the Coast by Columbia at a modest salary but it is believed that had she waited until getting the chance to show her stuff in Miss Roberts' part, her contract figure would have soared. The show is at the St. James, N. Y., where it's outdistancing the Broadway field in ticket demand.

Appearance of Walter Greaza in Elmer Rice's 'A New Life,' which the Playwrights Co. has in rehearsal, will not interfere with his Equity post, that of assistant to executive secretary Paul Dullzell. Nor will the stage job conflict with a Greaza radio assignment unless 'Life' plays Sunday nights. He joined Equity's staff several years ago with the understanding that he have the right to continue professional appearances.

Ab Kroll, who is a dentist, has written a new play, 'DDS,' which is making the rounds. Kroll's 'All the Answers,' reportedly a takeoff on Oscar Levant and 'Information Please,' is being readied for Broadway production first.

New Season Opens on Broadway, Biz Upbeat Due; 'Follies' Leader, 35G, 'Doughgirls' 16½G, Tops Dramas

Final July weekend on Broadway was dull and hot but an upturn in business is anticipated from now on. Number of express money orders proffered in ticket agencies indicates the influx of vacationers is on. Grosses fluctuated somewhat last week, with the trend downward.

New season teed off this week with A. H. Woods offering 'Try and Get It,' Monday (2) 'Harriet' resumed the same night. 'The Two Mrs. Carrolls' debuted last night (Tuesday) and 'The Merry Widow' opens tonight (Wednesday). The new shows are slated for next week but additional August openings are not so definite. Current list also has 'The Army Play by Play' for its Emergency Relief Fund, for an announced two weeks.

Estimates For Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (86th week) (D-730; $3.30). Nothing new is slated for this spot and English meller slated into the fall, $5,000 slender margin.

'Arsenic and Old Lace,' Fulton (132d week) (CD-898; $3.30). Due for another five weeks and may last longer; making a little coin with takings approximating $7,000.

'Early to Bed,' Broadhurst (7th week (M-1,142; $4.40). Eased off, especially late in the week; takings estimated around $22,000, under capacity but profitable.

'Harriet,' Miller (CD-940; $3.85). Relighted Monday when 18th week started; laid off five weeks; expected to play well into new season. Helen Hayes starred.

'Janie,' Playhouse (47th week) (C-865; $3.30). Went off with field lately but bettering even break; $6,000.

'Kiss and Tell' Biltmore (19th week) (C-920; $3.30). Went up a trifle and credited with better than $15,000; execellent money for one-set laugh show.

'Life With Father,' Empire (192d week) (CD-1,062; $3.30). Has been quoted around $9,000 or slightly less, which is much better than other stayers.

'Oklahoma,' St. James (18th week) (M-1,520; $4.40). Continuous boxoffice line something for show business to wonder about; musical sock getting $30,500; all house will hold.

'Rosalinda,' Imperial (40th week) (M-1,450; $3.30). Quoted well over $20,000 again; no other musical definitely slated for house and operetta hit may last through fall.

'Skin of Our Teeth,' Plymouth (37th week) (CD-1,075; $3.85). About one more week and then tours; Gladys George will replace Miriam Hopkins Aug. 23; slipped further to around $10,000 but that should better even break.

'Something for the Boys,' Alvin (29th week) (M-1,375; $4.40). Eased off like most others with gross around $26,000; one of the musical crop expected to holdover.

'Sons o' Fun,' 46th St. (78th week) (R-1,347; $4.40). Has been approximating $20,000; will doubtlessly pick up this month; slated for road, where it should clean up.

'Stars on Ice,' Center (resumed engagement) (53d week) (R-2,966; $1.65). Matinees have been great and four extra afternoons will be inserted during month; claimed to have improved further, with claimed takings well over $31,000.

'Star and Garter,' Music Box (58th week) (R-990; $4.40). Cast changes probably reflected in tapering boxoffice with last week around $15,000.

'The Doughgirls,' Lyceum (31st week) (C-997; $3.30). More than held its pace last week when gross reached $16,500, near capacity and best figure for straight play division.

'Those Endearing Young Charms,' Belasco (7th week), (C-1,000; $3.30). Hasn't improved but moved here from Booth Monday (1); looks doubtful of lasting into fall; slightly more than $4,000.

'Three's a Family,' Longacre (12th week) (F-1,016; $3.30). Along with most of list business went off last week; around $8,000 estimated; has done fairly well to date.

'Tomorrow the World,' Barrymore (16th week) (D-1,014; $3.30). Not much change here and anti-Nazi drama commands strong business; $14,800 quoted.

'Try and Get It,' Cort (C-1,060; $3.30). Presented by A. H. Woods; written by Sheldon Davis; first called 'The Key to Vivy's Room;' opened Monday (1); weak press.

'Two Mrs. Carrols,' Booth (D-730; $3.30). Presented by Robert Reud and Dr. Paul Czinner; written by Martin Vale (Mrs. Bayard Veiller); did excellently in Philadelphia; opened last night (Tuesday).

'Ziegfeld Follies,' Winter Garden (18th week) (R-1,519; $4.40). Still commands Broadway leadership and should run well into new season; $25,000 estimated.

Revivals

'The Student Prince,' Broadway (8th week) (O-1,294; $2.75). Something of a surprise draw for old operetta; estimated around $18,000; turns excellent profit at that figure.

'The Vagabond King,' Shubert (5th week) (O-1,325; $3.30). Another vet operetta; has not fared so well; $11,500 estimated; should fare much better on tour.

'The Merry Widow,' Majestic (M-1,715; $3.30). Presented by Yolanda Mero-Irion for New Opera Co.; cast headed by Marta Eggerth and Jan Kiepura; opens tonight (4).

Added

'The Army Play by Play,' Beck (1,214; $3.30). Two-week date in benefit of the Army Emergency Relief Fund; group of five soldier-written and enacted playlets plus specialty turns.

Youmans' 'Fire' Play

Hollywood, Aug. 3.

New play by Aubrey Wisberg and Fritz Rotter, titled 'Playing with Fire,' skedded for fall production on Broadway, under aegis of Vincent Youmans.

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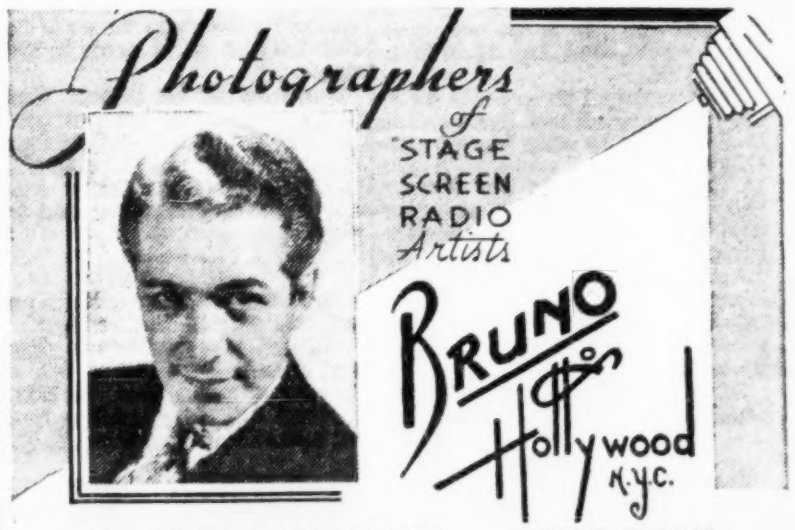

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OBITUARIES

HARRY HAM

Harry Breden Ham, 52, film producer, distribution executive and talent agent, died suddenly July 27 at his home in Beverly Hills, Cal., following a heart attack. A Canadian by birth, Ham drove racing cars in California until he enlisted as a flyer in the first war against Germany. Up to that time he had played in old Christie comedies.

After the war, in 1920, he became an executive with the Stoll Company in London and later shifted to Paramount, winding up as district sales manager for First National in England for six years. Returning to Hollywood, he produced Spanish films for Paramount and in 1931 joined the Myron Selznick agency, six of the 12 years with the firm spent as its managing director in London.

Last year Ham joined Lyons & Lyons but shifted shortly afterward to the William Morris agency, with which he was connected at the time of his death.

MAURICE DARCY SULLIVAN

Maurice Darcy Sullivan, 75, veteran actor and stage director, died July 31 at Bay Shore, L. I. He had been a guest at the Percy Williams Home at East Islip for the past nine years.

Sullivan was born in Chicago. One of his earlier engagements was with Nellie McHenry, after which he supported Patti Rosa. In 1906 he was with the Roger Brothers under the management of Klaw & Erlanger, and with 'Oh, Oh, Delphine' under the same management.

In 1916 he was in the original production of 'When Johnnie Comes Marching Home' for Fred Whitney. He joined the Dillingham forces appearing in 'She's a Good Fellow,' and 'Apple Blossoms.' Also played for many years in vaudeville and stock companies in Newark, Syracuse and Seattle.

MARIA GAY

Maria Gay, 64, more than 30 years ago a member of the Metropolitan Opera Co., died July 29 in New York. She retired in 1927 and since then had, together with her husband, Giovanni Zenatello, taught voice.

Miss Gay was born in Barcelona and started her singing career there. Her American debut was made with the Metropolitan Opera in 1908 in the title role in 'Carmen.' She remained with the Metropolitan until 1912 and then sang with the Boston and Chicago Opera Cos. Among her vocal pupils were Nino Martini, John Gurney, Hilda Reggiani and she represented Stella Roman and Frances Greer.

Survived by husband and daughter.

OWEN NARES

Owen Nares, 55, British stage actor who had been touring army training camps on the British Isles, died July 30 at Brecon, Wales. More than three decades a favorite with English audiences, his most successful parts included those in 'Lady Windermere's Fan,' 'Diplomacy,' and title role in 'David Copperfield.'

After taking over management of the Queen's theatre, London, in 1919 he appeared in 'If Winter Comes,' and later in 'Desire,' and 'Call It a Day.' He never appeared in this country.

Some of his films were 'Office Girl,' 'Madame DuBarry,' and 'The Prime Minister.' He published his biography 'Myself and Some Others' in 1925.

GEORGE BLUMENTHAL

George Blumenthal, 80, retired producer and aide to the late Oscar Hammerstein, died July 22 at Monsey, N. Y.

After spending early youth as an actor, Blumenthal met Hammerstein in 1894 and soon after became general manager and confidential aide of the impresario in his operatic and other ventures. He remained with Hammerstein in executive capacity until the latter's death. He co-authored his theatrical experiences with Arthur H. Menken, titled 'My Sixty Years in Show Business,' and was a charter member of the Grand Street Boys.

Survived by widow, son and daughter.

LOUIS RICH

Louis Rich, 56, dean of northern Ohio's bandmasters, died July 30 in Cleveland. For 20 years maestro at the Hanna, legit house, and former musical director of WHK-WCLE, he became ill after giving an outdoor civic concert a week before his death.

Victor Herbert paid tribute to Rich's skill and national rep when both took stage bow at preem of one of composer's operettas. On maestro's 50th birthday Cleveland brass-hats and WHK broadcast a one-hour testimonial salute to him, calling him the town's leading music spirit for the last 40 years.

Widow, two daughters and a son survive.

MRS. KARL HOBLITZELLE

Mrs. Karl Hoblitzelle, died in Dallas July 28. She was the wife of Karl Hoblitzelle, head of the Interstate Theatres Circuit and Dallas state Theatres Circuit.

Mrs. Hoblitzelle was a musicomedy star prior to her marriage. Besides widower she is survived by her mother, three sisters and four brothers, including Oscar Thomas, manager of the State Theatre, San Antonio.

Professionally known as Esther Walker, Mrs. Hoblitzelle was a figure in Broadway and Chicago legit circles before marrying and retiring more than 20 years ago.

J. L. VERONEE

J. L. Veronee, 79, nationally known theatrical manager, died July 25 in Petersburg, Mich. For 30 years he was prominent in show biz. He managed theatrical productions and for many years was connected with the Keith and Orpheum vaudeville circuits.

Veronee was also associated with George M. Cohan, Charles Blaney and Owen Davis. He was production manager for his wife, Lillian Mortimer, actress and playwright. After retiring to Petersburg, Mr. Veronee became a justice of the peace and was active in that community and Monroe County.

ALICE BELMORE

Alice Belmore, 73, actress in many outstanding Broadway and English plays, died July 31 in New York. Daughter of George Belmore and Alice Cooke Belmore, both known to English and American audiences, she entered legit when young.

Miss Belmore's first American play was 'Sir Anthony.' Later she played in 'No More Blondes,' 'Paddy,' 'Fanny Hawthorne' and 'Hay Fever.' Last appearances were with Katharine Cornell in 'Doctor's Dilemma' and 'Three Sisters.'

SADA COWAN

Sada Cowan, 60, former playwright and one of the top scenarists in silent films died July 31 in Hollywood after protracted illness.

Miss Cowan began her writing career authoring one-act plays and later wrote a number of plays, some of them staged on Broadway. For many years she wrote screenplays for silent picture stars, and also authored novels. Her latest novel, 'Bitter Justice' was written during sanitarium confinement.

ERNIE OTTO

Ernie Otto, 63, once of the prominent Dutch comedy act of the Otto Brothers, died June 21 i.. Red Bank, N. J., where he had been an insurance claim adjuster since his retirement from the stage in 1926. His brother-partner, Frank, survives, as well as his widow, another brother, Arthur, and four sisters.

The Otto Brothers were headliners up to the early 20s and were notable for their woodenshoe dancing as well as their comedy.

WILL ARMSTRONG

Will H. Armstrong, 74, big time vaudeville player in the early 1900s, died July 28 at his home in Hollywood.

Surviving is his widow, Maudie Smith Armstrong, with whom he toured the U. S. and England in such sketches as 'The Baggage Man' and 'The Ten Thousand Dollar Ankle.' For 16 years Armstrong had been playing in pictures.

PETER BOSS

Peter Boss, 54, retired vaude acrobat, died July 31 in Cleveland.

Engaged in acrobatic acts since a boy, Boss was member of the old-time act of Burns Bros. In 1928 he achieved a lifelong ambition by being booked into the Palace, N. Y.

NORMAN F. STOCKHO

Lt. Norman F. Stockho, 28, known professionally as Norman Raymond, was killed in an air crash at McDill Field, Tampa, July 22. Stockho was a member of the Gregory, Raymond and Cherie act for six years prior to enlisting in the Air Corps in April, 1942.

Survived by widow, father and mother.

MRS. FRANCIS H. BREENE

Mrs. Francis H. Breene, 54, playwright and radio scripter, was found dead July 28 in her home in New York. Authored 'Golden Days' for Helen Hayes in 1922. She wrote and translated others. She moved to New York eight years ago from Detroit to do radio scripting in addition to her playwriting.

MRS. THOMAS MEE

Mrs. May (Guy) Mee, 59, died July 29 at Springfield, Mass. She was daughter of George Guy, veteran minstrel, who died earlier this year.

Mrs. Mee acted with her husband on the Mississippi show boats. She was also a member of the Guy Brothers minstrel company for several years.

ERVIN (JACK) BLUNKALL

Ervin (Jack) Blunkall, 69, veteran legit actor and director, died in Oakland, Cal., July 29. Blunkall began career in Oakland and San Francisco, appeared in a number of Geo. M. Cohan shows and played his last Broadway engagement with Eddie Cantor in 'Banjo Eyes.'

JOE GOODWIN

Joe Goodwin, 53, songwriter, died in the Veterans hospital, Bronx, N. Y., July 31 after a long illness. His hits included 'Baby Shoes,' 'That's How I Need You,' 'I Always Dream of Billy' and 'When I Get You Alone Tonight.'

His widow survives.

BENJAMIN J. DALE

Benjamin James Dale, 58, British composer, died in London July 30 after conducting a rehearsal of the BBC symphony orchestra. He was preparing a performance of his own work, 'Flowing Tide,' due for its first public performance.

Anna Lucretia Smith, 74, wardrobe mistress and costume designer for 40 years on stage and screen, died July 25 in Manhattan Beach, Calif. She moved to Hollywood in 1918 after 15 years with the Shuberts in New York.

Walter Skeahan, 86, former clown with Ringling Bros. and the old Barnum & Bailey Circuses, died July 17 at Maumee, O. Skeahan was known professionally as Walter Howard.

Mrs. Jean Benedict, 67, wife of Kingsley Benedict, retired stage and screen player, died July 28 at the Motion Picture Country Home near Los Angeles.

Earl N. Stitzer, 29, manager of the Capitol theatre, Richmond, Va., died July 25.

Paul A. Stangorr, 68, magician for 50 years, died at his home in Rochester, N. Y., July 26.

Mother, 67, of Clarence E. O'Bryan, mgr. of United Detroit chain, died July 27 in Detroit.

J. Eugene Pearce, 65, mgr. of Walled Lake amusement park near Detroit, died July 29 in Detroit.

MARRIAGES

Maurine Eileen Summers to George Holmes, in Los Angeles, May 19. Bride is a singer, groom a contract player at 20th-Fox.

Katherine Smith to Lieut. Don Craig, USA, at Fort Sam Houston, Texas, recently. He's former 'Variety' correspondent in Washington.

Jeanne Annette McBride to Joseph von Sternberg, in Hollywood, July 29. Groom is the film director; bride was his secretary.

Doris Deupree to W. Ray Johnston, in Los Angeles, July 31. Groom is president of Monogram Pictures Corp.

Elaine Ellis to Hal Eaton in New York July 29. Bride is of the stage and is daughter of Harry Oshrin; groom is Broadway columnist for Newark Star-Ledger and other papers.

Mary Jean Schultz to Hal Waddell, July 31, in Youngstown, O. Bride is director of women's programs at WFMJ, Youngstown; groom is national sales manager for WJW, Akron.

Helen Ullery to Martin Celay, in New York, Aug. 1. Groom is on NBC's arranging staff and bride is with WOV, N. Y.

Betty Jane Reed to Herbert Stedman, Jr., in Hollywood, Aug. 2. She is film actress.

Capital-Labor's Show Bait

Continued from page 1

the gains it has made during the past quarter of a century, despite the war-borne inroads that have already been made and the smears to which labor has been subjected because of ill-advised, selfish leaders or because of attacks from vested interests.

Behind the plan, too, is CIO's determination to counter the adverse criticism that the unions have been getting through the war-plant strikes and it's realized that unless it can first give a convincing picture of what the unions are doing to help the war effort, labor won't get to first base as far as the general public is concerned. To this end the UAW-CIO biggies are of the opinion that only through the stage, screen and radio can they reach out to the millions of people in presenting their case. At the same time it's labor's feeling that it can regain much of its lost prestige by using the three top media in projecting itself as a force in helping to cement relations between Negroes and whites.

Radio

Through the educational division of the UAW-CIO, a radio series is in the making which will have definite political overtones, with labor taking a stand on the rollback of prices and fighting for subsidies. While it's realized they're late in getting into the battle via the CIO-sponsored radio presentations in countering the air programs of anti-labor monied interests, it's felt that much good can still be accomplished by the time Congress gets back to Washington.

Similarly, the parent CIO union has sunk $200,000 into a feature-length film currently in production on the Coast to counter such films as General Motors' 'For Which We Live.' Latter picture represents a $300,000 investment on GM's part, and the CIO makes no bones regarding its feelings toward the film, which, it maintains, is anything but a pat on the back for labor. CIO says it won't stop, either, with its initial splurge into films.

Stage Show

Most ambitious project lined up thus far by the UAW-CIO is the stage show it will bring into Detroit's Masonic Auditorium this fall and then send out on a nation-wide tour. It's aimed primarily at tearing down criticism levelled at the unions and to show what the CIO, capital and reactionaries to the contrary notwithstanding, is doing patriotically on the production front. As it shapes up, it'll be a combination 'This Is the Army' and 'Pins and Needles,' with several top filmites and stage names being lined up for the production.

George Ryerson, of UAW-CIO's publicity dept., is currently in New York working with the William Morris office in lining up the stars and bookings, with definite names and dates skedded to come out of huddles either late this week or next week.

Meanwhile, GM's own all-professional revue, 'It's Only the Beginning,' has already started on a country-wide tour, with Chrysler also reported negotiating with the Music Corp. of America in lining up a similar production.

Detroit's Morale Aid

Detroit, Aug. 3.

There's plenty of scrambling by industry and labor unions to get into show business here, since the future sees increased opportunities for 'morale' shows and healthy profits.

Behind the scenes maneuvers in Detroit have seen most of the huge automobile companies—Ford, Chrysler and General Motors—all angling for a foothold, with the powerful United Auto Workers-CIO union also ready to take its fling as a theatre impresario.

At the present moment the prediction that the niteries will not be able to provide entertainment much longer for the war workers seems on extremely valid grounds. Liquor and beer stocks have hit a low that sees many spots shuttering from one to three days a week, and last week's freeze on bottle sales to the general public in Michigan will cut further on their reduced stocks through greater biz from the latter source.

It is opening the door wide for industry and the unions to come into show business, arguing that something must be done to preserve the war workers' morale. They're aware that almost any entertainment is profitable in this era of fattened salaries. The unions earlier emphasized their stand by urging the pix houses here to put in early a. m. shows and, what's more important, supporting their position with turnouts of upward of 7,000 customers for the dawn premiere of pix each Friday at the big Fox theatre.

Two of the automobile companies and the UAW all have been jockeying for the Wilson theatre, dark since Henry Duffy had his ups and downs there before abandoning the Detroit scene recently.

Pix Oldies

Continued from page 3

as 'Oklahoma,' which was originally the straight legiter 'Green Grow the Lilacs'; 'Let's Face It' ('Cradle Snatchers') and 'By Jupiter' ('The Warrior's Husband'), but also by the flock of oldies currently being revised for fall production on Broadway. These include 'The Command to Love,' 'It's a Wise Child,' 'The Barker,' 'The Taming of the Shrew,' etc.

Not all the film execs, however, share the same viewpoint, some contending that, regardless of the stature attained by the industry, the extra coin shelled out in bidding up the film rights to click Broadway musicals more than pays off in dividends because of the prestige factor via the year or two-year stage run.

Those planning to apply the Broadway formula to the shelved plays and novels that have gathered dust in the studio storerooms are watching with interest 20th-Fox's conversion of Phil Stong's 'State Fair' into a musical, for which Richard Rodgers and Oscar Hammerstein, 2d, are doing the score. It's seen as the forerunner of a host of similar conversions.

Pointed out that while at the time the film rights to Lynn Riggs' 'Green Grow the Lilacs' were acquired for $15,000, with the novel subsequently shelved, the vision may have been lacking for doing to it what the Theatre Guild eventually accomplished via 'Oklahoma,' but that the same situation does not apply today. These film toppers counter now with the claim that the industry is at the peak of its resourcefulness and that there's nothing lacking in preventing it from trespassing on an idea that, up to now, was strictly in the Broadway domain.

Guild-Mamoulian

Continued from page 1

was mentioned prominently when the idea was reported some weeks ago. At that time the Guild said there was no intention of entering the Hollywood field, Mamoulian was particularly interested in picturizing 'Porgy and Bess,' which he also staged for the Guild, and whose film rights the Guild owns. Filming of 'Oklahoma' is still to be determined, with a flock of bids being weighed.

BIRTHS

Mr. and Mrs. Hume Cronyn, son, in Hollywood, July 27. Father is film actor; mother the former Jessica Tandy, screen player.

Mr. and Mrs. Russell K. Thaw, daughter, in New York. Father is son of Evelyn Nesbit and Harry K. Thaw.

Mr. and Mrs. John Cordaro, daughter, July 18 in Chicago. Father is clarinetist with the Carnation Contented program.

Mr. and Mrs. Ramsay Yelvington, daughter, in San Antonio July 26. Father is with KTSA production department.

Mr. and Mrs. Franchot Tone, son, in Hollywood, July 29. Mother is Jean Wallace of films; father is the screen actor.

Mr. and Mrs. Maurice De Packh, daughter, in Los Angeles, July 26. Father is a music arranger at RKO.

Mr. and Mrs. William Carter, son, in Hollywood, July 28. Father is an actor at Columbia; mother is the daughter of Dwight Deere Wiman, stage producer.

Mr. and Mrs. Richard Strobel, son, in Hollywood, July 31. Father is head of West Coast photographic bureau for Associated Press.

Mr. and Mrs. Allen Cole, son, in Toledo, July 27. Father was with Ted Fiorita's band before going into Coast Guard.

Mr. and Mrs. Bob Chester, daughter, in New York, Aug. 2. Father is bandleader; mother is former Edna Torrance, vaude dancer.

Broadway

R. C. Sherriff in from Hollywood.

Irving Berlin at his Catskill Mt. spot for 10 days.

Joan Blondell virtually set to star in 'Naked Genius.'

Lady Cedric (Pixie) Hardwicke to the Coast this week.

Jack Bertell to the Coast in mid-August on MCA business.

Samuel J. Friedman and Ned Armstrong teamed for publicity work.

Max Hart aiding Irving Caesar in the revised revue, 'My Dear Public.'

Si Vario has replaced Allan Hale, drafted, in 'Kiss and Tell,' Biltmore.

Dick Mealand, Paramount's eastern story editor, to Canada on vacation.

Olin Clark, Metro story editor, getting away from N. Y. for a couple weeks.

Rose Moss Glick, secretary of Treasurers Club, had first baby Sunday (1).

Warners mulling backing Richard Rodgers' revival of 'Connecticut Yankee.'

Nat Druxerman, manager UA's Orpheum, Montreal, in town for 10-day business trip.

Jimmy Cash, CBS tenor, spending his vacation on the assembly line of a local war plant.

Brooks Atkinson in Sunday's N.Y. Times said 'the heat in Chungking is a foretaste of hell.'

Mrs. Louis Lotito returned to Lennox Hill hospital for a major operation last Friday (30).

Eddie Cantor collecting an anthology of world's best jokes. Will put them into book form.

Bill Rodgers hasn't used the air for two years now, prefering to travel by rail in wartime.

Nono Noriega, Cuban decorator of the San Souci, Havana, due to arrive to redecorate Jack Harris' La Conga.

Sol Jacobson in Detroit ahead of Irving Caesar's revised 'My Dear Public,' which opens there next week.

Paul Lazarus, Jr., UA ad-publicity chief, back from two-week visit to Coast campaigns for two forthcoming films.

Leon Leonidoff, senior producer for R.C. Music Hall, heads for Hollywood this week for a five-week vacation.

Johnny Muldoon (& Franklin), vaude hoofer, contemplating quick shoveoff to Norfolk, Va., for summer stock.

Lodewick Vroom giving Imperial deckhands a week's vacation with pay, same as cast and chorus of 'Rosalinda.'

Charles Yates, of the Frederick Bros. agency, branches out as a producer this fall with the vaude-revue, 'Take a Bow.'

Major Cornelius Vanderbilt, Jr., has joined Russell Birdwell and Associates as contact man between Hollywood, N. Y., and Chi offices.

First improvement by new owner of 45th-46th street Broadway block is cleansing exterior of grimy wall of Gaiety, currently called Laffmovie.

Alan Metzger, who was on special assignment at Par in connection with advance publicity campaign on 'Bell Tolls,' with Warners now on 'This Is Army.'

RKO opened a medical department for its employees in the RKO Bldg. Mary Farrell, nurse, in charge. It's housed in space formerly used for the exhibitors' lounge.

Ben Boyar went away for a two-week vacation in the mountains, but came back in five days. Couldn't stand the hotel accommodations and everything else about it.

Old Tokay Club, on 52d and 7th, may be reopened as Hammerstein's Music Hall, oldtime nitery, by Ted Hammerstein and Ken Later, the agent, who last essayed it.

Jim Hughes quit publicity dept. of USO-Camp Shows to join Oscar Serlin as press agent. He's advance man with 'Life With Father' road show opening in Boston Aug. 16.

Mike Todd is doing a Ripley among Broadway entrepreneurs—he's refusing to sell anybody a 'piece' of his three forthcoming shows, all of which he's bankrolling personally.

Ward Morehouse's forthcoming biography of George M. Cohan will give some new sidelights on the 'Yankee Doodle Dandy,' according to insiders. Putnam's is publishing 'Yankee Prince' this fall.

Tommy Carroll, veteran vaude monologist discharged from French Hospital, N. Y., after long siege of illness, leaves next week for a convalescent stay at Burke's Foundation, White Plains, N. Y.

Ernst Lubitsch auditioning Ft. Oglethorpe, Ga., as part of his WAC background, preparatory to filming 'All Out Arlene' for 20th-Fox. Latter is H. I. Phillips' humorous treatment treatment of the femme soldiers.

Lillian Brown, secretary for several months to David Weshner, leaves over the weekend for Hollywood to become private sec to David O. Selznick. She was for six years with Charles E. McCarthy, former publicity head for 20th-Fox.

Al Jolson's new Camp Shows overseas uniforms are decorated with triple bars of 'service' stripes garnered by Jolson from previous engagements in the Alaskan, Caribbean and England-Ireland war theatres. When he gets back he'll be a four-striped vet.

Joe Shea, N. Y. publicity rep and story editor for William Cagney Productions, is at James Cagney's Martha's Vineyard farm this week lining up publicity and radio activities for 'Johnny Come Lately,' first indie Cagney production set for early September release by UA.

Chicago

Latin Quarter is celebrating first anniversary.

Tom Kettering added to RKO publicity staff here.

Joe Sherman, operator of the Garrick Lounge, is vacationing in Alaska.

Jay Arnold is pinch hitting as master of ceremonies for vacationing Lou Breese at the Chez Paree.

Judy Garland rested here for several days following a USO-Camp Show tour before returning to the Coast.

Columbia Pictures held a Branch Office Operating department meeting here last week at the Drake hotel. Henry C. Kaufman, department head, and his assistant, Bernard Zeeman, presided.

Producers of 'Good Night Ladies' and the management of the Blackstone theatre played host to the company and the press at a party in the Variety Club rooms in the Blackstone hotel Sunday night (1).

Brit. Songsmiths

Continued from page 1

formed tunes on BBC, for instance, sound like a playback of what went on over the American networks a month or two earlier—with the exception of a few locally produced numbers. You get various reasons for this condition, ranging from a songwriter's 'it's invasion—musical invasion' to a publisher's: 'Americans seem to write the kind of songs they want to hear.' But to that the songwriters declare the public will buy what is plugged and American songs are getting more plugging.

There is much to be said on both sides of the question. Some firms are committed to American songs to a degree, such as Southern which is a branch of an American firm. Most local publishers also have exchange tieups in the States (such as Peter Maurice with Leeds and Francis Day and Hunter with Robbins), and it is obviously good business to plug a tune which arrives from the States already an acknowledged hit. Peter Maurice, to name one, has in turn sent a number of glittering hits to the States—'Isle of Capri,' 'Red Sails in the Sunset,' 'Harbor Lights,' 'South of the Border,' 'He Wears a Pair of Silver Wings,' 'Nightingale Sang in Berkeley Square,' etc. But British songwriters feel these are the exceptions rather than the rule.

Pressure Groups

Those I've spoken to cannot be convinced that a British song in the States gets the same break as American product. One of the stories you hear is about a British writer who sent a manuscript to an American firm and got it back with the notation, 'American songs first.' The yarn probably is exaggerated, if it has any truth at all, but it and similar fables are being used to inspire some form of restriction against American tunes. One mushroom group, calling itself Association for the Advancement of British Songs, already claims hundreds of adherents to its campaign for heavily British popular music programs. It is running a contest to find potential British hit songs. When I spoke to one of the officials he spent most of the time praising his own stuff and comparing himself, not unfavorably, to Mack Gordon.

How the legitimate songwriters propose to get their 50-50 break is not yet clear, but there is some talk of an organization similar to Songwriters Protective Association. Also perhaps the new Arrangers, Composers and Copyists Section of the Musicians Union will be used. Among the printed aims of the latter is 'we look forward to a day when M. U. musicians will refuse to play music other than that bearing the A.C.C.S. stamp.' This was pointed out by a songwriter who indicated it might provide the lever.

The end of the war figures to expand the song market, since numerous radio stations will open on the Continent and in Eire, and conceivably there might be some alternative network to the BBC monopoly in Britain proper. All this will mean greater song sales and the British songwriters are convinced now is the time to make their move.

As has been recorded before, local Tin Pan Alley has done well during the war. Most of the firms are prospering, although they get only a minute percentage of the paper they used to use.

Mexico City

By Douglas L. Grahame

Pic actor Victor Junco has joined the merchant marine as an ordinary seaman.

Antonio (Tony) Morales, the nitery impresario, recovering from an appendectomy.

Radio singer Fernando Fernandez opened grocery store in a swank district as a sideline.

Leopold Stokowski here at invitation of Carlos Chavez, conductor of the Mexican Symphonic orchestra, to guest baton that unit.

Ramon Novarro back from Hollywood to attend to personal biz and in connection with the production of 'Nana' that is to be started soon.

Ciro's serving town's highest priced quick lunch, $7.50 (Mex)—$1.65—per. Spot is now open from 1 p.m. to 3 a.m. with continuous food-drinks service.

Evangelina Magana, soprano, debuting as a pic actress with a small part in 'El Herrero' ('The Blacksmith') that Ramon Pereda will produce soon.

Daily half-hour plug, excepting Sundays, is being given the Black & White Ball for benefit of war charities, which is to be held in August, by station XEW. Each program features a Princess of the Ball.

'Mexico Produces' was a socko 90-minute radio program presented by the government on a national web (22) headed by its local stations XEPD and XEXA. It featured Mercedes Quiroz, soprano; Maestro Higinio Ruvalcaba's orch and Spanish music.

Agustin Lara, Mexico's romantic songwriter, absorbed with preparations for opening a nitery here which he will call Eva. Jorge Marron, Mexico's oldest radio announcer, 21 years before the mike, and this land's Dr. I. Q., will also open restaurant here soon. Both will continue their artistic activities.

Miami

Hilda Morse has opened at Club Bali.

Louise Martell added at Kitty Davis Club.

Three Edwards Sisters have opened at the 600 Club.

Brooks Twins are going strong at the Tobacco Road.

Lee Champagne, dancer, added to show at Riptide Club.

Frank Stanley is bandmaster at the exclusive Little Palm Club.

Carroll & Gorman, piano team, have opened at Mother Kelly's.

Henry Fox has taken over the Sky Club. Ernie Goodson's band is featured.

Les Brown at the Flagler Gardens, Gracie Barrie at the Frolics and Jack Eby at the Royal Center and all packing them in at respective stands.

Nite business keeps good even though many soldier training units have been moved to middle west. Lots of femmes in uniform now stationed here and giving the niteries good play.

Miami Beach Police and Fireman's Benevolent Assn. gave a party at Olney Inn attended by elite of night life. Among entertainers were Louise Martell, Skating Lockwells, the Duffield Sisters, Renee Villon and Sharon De Vries.

Cleveland

By Glenn C. Pullen

Susan Hughes joining Chet Rykes' crew at Cabin Club as vocalist.

Stage Door Canteen celebrating six months of operation with anniversary carnival.

Ted Adair and Carolyn Watt, bride of four months, formed dance team for a Shubert show.

Gil Johnson, hoofing in local cafe, skedded for lead in Harold Orlob's new musical, 'Hair Pin Harmony.'

Vickie Manners replaced Victoria Faust in Hanna's 'Petrified Forest' when latter dropped out because of illness.

Al Mann, trumpet, took over Alpine Village baton when Mickey Katz got indefinite leave of absence for Hollywood trip.

Tina Vogele and John A. Cowgill, former violin-piano team, popped news that they've been secretly wedded since April 3.

Clem Pope, RKO division manager, handed gold wrist watch as testimonial birthday gift by Palace employees and theatrical union heads.

Minneapolis

By Les Rees

Dave Barry emceeing Aqua Follies here.

Casanova club installing revolving bandstand.

Joe Poretta and orch held over at Hotel Radisson's Flame Room.

Herb Miller band due for six weeks' stint at Happy Hour, starting Aug. 4.

Betty Benson, vocalist, back with Jimmy James' band at Happy Hour after illness.

George Engleking resigned as Paramount booker to take similar post with United Artists.

Universal branch here in second place nationally in Nate Blumberg 'Playdate Testimonial.'

Madeline Laughlin, National Screen secretary, at Deaconess hospital recuperating from operation.

Chief Barker Bill Elson's auction brought in $1,500 at the Northwest Variety club's Calcutta preceding annual golf tournament.

San Francisco

Jane Pickens held over for another two weeks at Drake hotel's Persian Room.

June Heidhues, of Larry Allen agency, heading east to her old job with the William Morris agency in New York.

Dick Marshall, former manager here for Henry Duffy, took over helm of Tivoli, which unshutters Thursday (5) as legit house.

Harry Ettling, stage mgr. of Golden Gate and chairman at Stage Door Canteen, back after three-week swing through East visiting other canteens.

John Charles Thomas, Carleton E. Morse and Hal Burdick, of the ether waves, and Agent Larry Allen were guests at Bohemian Club's annual encampment at Bohemian Grove, near here.

Harlem Riots

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break of hoodlumism from becoming a race riot.

Mayor La Guardia made his first broadcast at 1:05 a.m. Monday. He spoke from WOR, but both WJZ and WABC were hooked in on the broadcast. WOR at the time was airing a remote broadcast by Cab Calloway's band, which virtually guaranteed a good Harlem audience. WNEW made a recording of the talk and rebroadcast it at 1:45 a.m., and during subsequent news broadcasts, on the half-hour every hour, this station urged its listeners to accept the Mayor's advice and assurance: stay off the Harlem streets: this is not a race riot. At 7:50 a.m., the Mayor went on the air again, using all the local clear channel outlets, with WJZ and WEAF repeating the broadcast from a recording two hours later. In a broadcast over Mutual Monday night (2) the Mayor read a wire sent him by Bill Robinson from Hollywood. The message congratulated the Mayor on the good job he was doing in Harlem.

Several times yesterday (Tuesday), day and night, La Guardia was on the air again. By that time Harlem was again quiet, with all looting and violence stopped.

Little Effect on B'way B. O.

The short-lived, but violent flare-up of hoodlumism in Harlem late Sunday night had only slight effect on downtown film theatre boxoffices. Managers had feared that citizens who, in transit, have to travel the subways through the Harlem area, would stay away from Broadway, but by Monday afternoon the situation had quieted and trade was close to normal.

While only a few theatres in the stricken Harlem zone were closed, either by order of the authorities or voluntarily, where open, business was affected seriously. However, operators reported no damage was suffered by theatres nor did managers have any trouble with unruly elements. All houses were forced by curfew to close at 10:30 Monday night (2).

In addition to various independents, both Loew's and RKO operate a considerable number of theatres in the Harlem area and on the fringes of that part of N. Y. Special firemen are stationed in each theatre in the event of an emergency. Also, due to many false alarms, the city has a fireman for each block in the danger zone.

Irving Lesser, managing director of the Roxy, which is currently playing the all-colored 'Stormy Weather' (20th), stated that business had not been affected by the Harlem disorders but added that the downtown engagement of the picture has not been drawing many colored folks anyway. Presumably, they have gone for the picture at the Alhambra, RKO Harlem house, which is playing it day-and-date with the Roxy and last week, its first there, grossed $21,600 as against an average weekly intake of $5,000.

All liquor stores and bars in the Harlem area were ordered closed down on Monday (2) by Mayor La Guardia, who also imposed a shuttering hour of 9:30 for stores and bars as far distant from Harlem as 86th street from river to river. As a further curb on rioting, the dim-out has been temporarily lifted in the Harlem area.

Spark touching off the Harlem riot was the shooting by a cop of a colored M. P. who was off duty and assertedly attacked the policeman when he tried to arrest a girl for disorderly conduct. Death toll was five while over 400 were injured.

Hollywood

Sidney Toler recovering from surgery.

Julius J. Epstein hospitalized for minor surgery.

Teresa Wright recovering from major surgery.

William Perlberg recovering from appendectomy.

Ray Heinsdorf, Warners composer, recovering from surgery.

Major Jack Votion in town on leave from his post in London.

Jane Wyman back in town after a tour of midwest Army camps.

Eddie Le Baron buying the Trocadero Cafe from Louis Cantone.

Emil Lowe in from New York as representative of the American Guild of Variety Artists.

Richard Blumenthal heading for Mexico City before going to New York to ogle plays.

Joseph M. Schenck and Joseph Moskowitz returned from 20th-Fox confabs in New York.

Bill Pierce rejoined Universal's publicity staff after honorable discharge from the Army.

Edwina Coolidge, screen actress, filed suit for divorce against Alexander Dubin, songwriter.

Flora Le Breton, British-born screen actress, took out her first American citizenship papers.

Charles Gregory, manager of a burlesque theatre, was fined $50 for hiring two chorus girls under 18.

Robert Taylor, commissioned last February as a lieutenant (j.g.) in the Naval Reserve, assigned to active duty.

John A. Cooke moved in as associate of the Rodney Pantages agency after a medical discharge from the Army.

William Hopkins to Washington to report on Los Angeles as regional director of the War Manpower Commission.

Martha O'Driscoll announced a wedding date with Lieut. Commander Richard Adams, U.S.N., in September.

Serge Semenkov, vice prexy of the First National Bank of Boston, in town to check up on the bank's loans to producers.

Brian Hargreaves, former still photographer at Warners, awarded Navy Air Medal as gunner and photographer in the Solomons.

George Glass, recently publicity chief of the Coast for United Artists, vacationing in the mountains before taking over his new chore as publicity-advertising head of Producing Artists, Inc.

Australia

By Eric Gorrick

'Desert Victory' will be routed into acers via 20th-Fox and Hoyts.

Coward's 'In Which We Serve' (20th) is smash success in Sydney for Hoyts.

Sir Ben Fuller in association with Harry Kitching has opened a dance-hall in Newcastle.

Biz in New Zealand continues at top pressure. Cinema marquees mostly Yankee right now.

Nick Pery is expected to remain in U. S. about two months for confabs with Columbia execs.

Local producers again endeavoring to interest the government in financing upbeat in local production.

Aussia trade is hoping to see what some of the 'Variety' muggs look like when that March of Time short hits here.

Possibility of Williamson-Tait doing another Gilbert-Sullivan season this year. There's plenty of dough around for oldtimers.

Aussie troops in battle areas deeply appreciate presentation of new films by American distribs. Films are now screened to troops many weeks prior to hitting city screens.

Femme performers want to volunteer for outpost zones to entertain troops. Femmes have been barred in forward areas owing to certain war risks, but point out that if nurses can take 'em, so can they.

Cinesound has just completed 'Southwest Pacific' for Department of Information. Pic, enacted by the cast of locals, will be dated abroad. Ken G. Hall did the megging, with Tom Gurr, local newspaperman, scripting.

St. Louis

By Sam X. Hurst

Billy Pian, mgr. of East St. Louis Playdium, back after sojourn at the Okawville, Ill., health baths resort.

Lieut. Oscar Johnson, prexy and angel of the St. Louis symph society, back on leave after fighting with the U.S.N. in the South Pacific.

Variety Club, headed by Chief Barker Harry Crawford, tossing a midnight show at the Ambassador, Saturday (7), proceeds to go to club's charity fund.

A concert by the 150-piece band from the Jefferson Barracks, Mo., Replacement Center and the 250 voice Air Corps chorus from the Jefferson College pre-flight school will be headliners at preem of Irving Berlin's 'This Is the Army' at Ambassador, Thursday (12).

Out-of-town exhibs shopping in film row include Jimmy Frisina, booker for the Frisina Circuit, Springfield, Ill.; Dick Fisher, Cabool, Mo.; Bob Cluster, Salem, Ill.; Martin Oberle, Ste. Genevieve, Mo.; Carl Vandiver, Kenneth, Mo.; F. L. Loew, Lebanon, Mo.; and O. L. Eright, Monroe City, Mo.

"THIS GUY HIMBER IS NUTS!"

Postal Telegraph
Mackay Radio
Commercial Cables
All America Cables
Canadian Pacific Telegraphs

JULY 8 1943

JAMES BREYLEY
MUSIC CORPORATION OF AMERICA
CHICAGO ILL

THIS HIMBER GUY IS NUTS I TOLD HIM BUSINESS WAS TERRIFIC AND THE BAND SENSATIONAL AND HE STILL HIRES MORE MEN AND ANOTHER VOCALIST WHEN CAN I HAVE HIM BACK FOR A RETURN ENGAGEMENT WIRE ME

JOHN DOTSON
BLUE MOON WICHITA

RUSS LYONS
MUSIC CORPORATION
FIFTH AVE
NEW

BUSINESS TERRIFIC WITH HIMBER WHENEVER YOU HAVE AVAILABLE TIME PLEASE GIVE ME FIRST CALL ON HIM WILL APPRECIATE IT

REGARDS
HERBIE SACHS
DEL RIO WASHINGTON

All America Cables
Canadian Pacific Telegraphs

JULY 5 1943

LEY
CORPORATION OF AMERICA
CHICAGO ILL

IS IT POSSIBLE TO SECURE HIMBER FOR AUGUST 13TH FOR FOURTH RETURN ENGAGEMENT CUSTOMER DEMAND MAKES IT IMPERATIVE I REBOOK HIM WILL APPRECIATE IMMEDIATE REPLY BEST REGARDS

ROY MOORE
HOTEL PEABODY MEMPHIS

MICHIGAN BLD
CHICAGO ILL

WOULD LIKE TO RE-ENGAGE HIMBER ORCHESTRA TO OPEN CHASE CLUB IN FALL THIS VERY IMPORTANT PLEASE WIRE ME

HAROLD KOPLAR
CHASE HOTEL ST LOUIS

RICHARD HIMBER

IS PRESENTED FREQUENTLY ON

COCA-COLA'S "SPOTLIGHT BANDS"

REPRESENTED BY MUSIC CORPORATION OF AMERICA